

Exploring Woody Guthrie's
Asch-Folkways Recordings
-Jim Kweskin- (page 13)

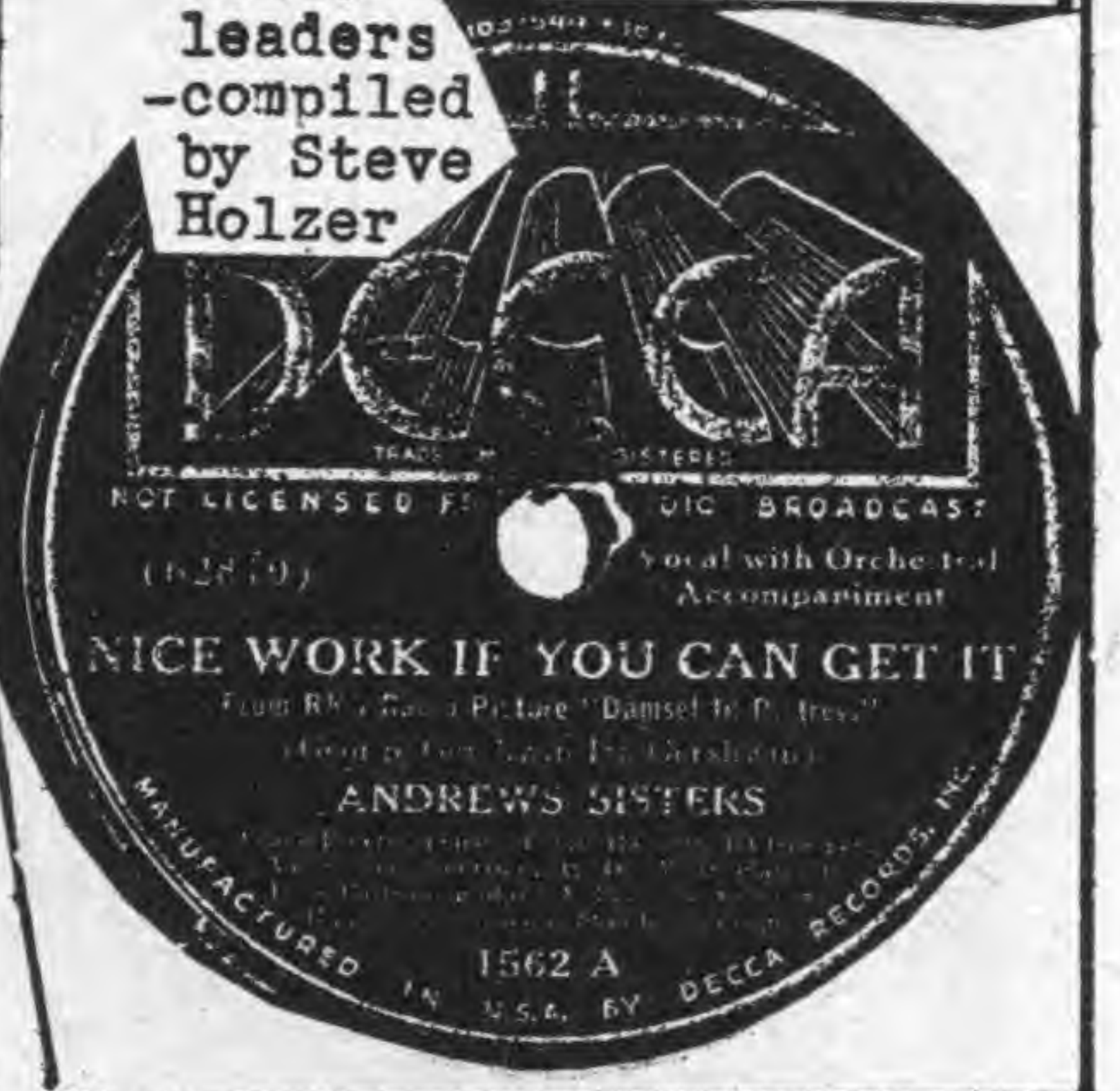


THE MAGAZINE OF ISSUE 161/62
RECORD STATISTICS Feb/Mar. 1979
AND INFORMATION \$1.00

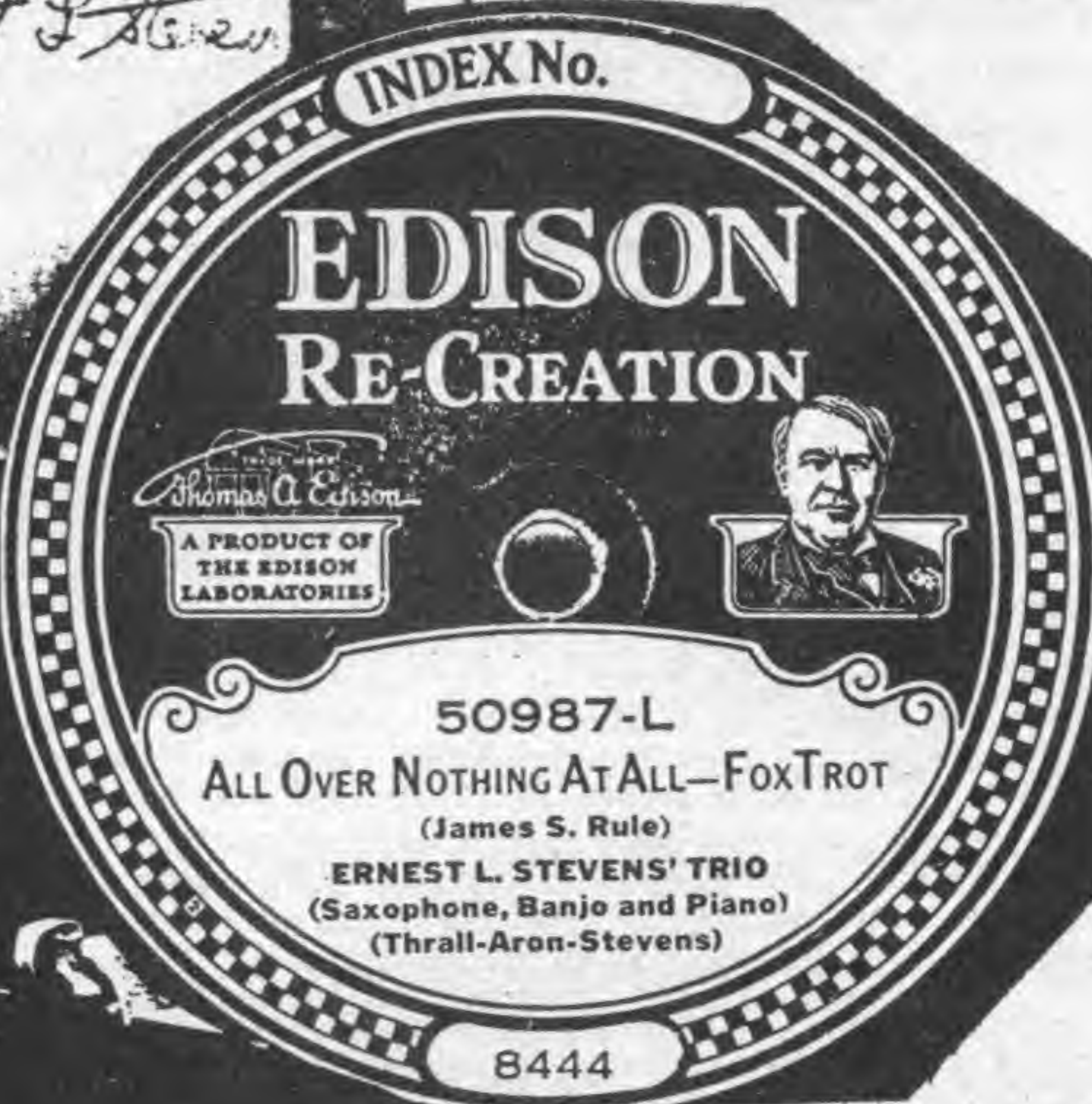
record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

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ERNEST L. STEVENS
"MR. EDISON'S RIGHT-HAND MUSIC MAN"
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RAGS AND RAGTIME
A MUSICAL HISTORY

BY DAVID A. JASEN AND TREBOR JAY TICHENOR



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MUSIC-KLEE SPEAKING--"RAGS AND RAGTIME"



Murray Gruhn, Golden Grubn Co., discusses records with Louis Prima (from 1945 Record Retailing Year Book)

DIGGIN' THE GROOVES BOB DAVENPORT

If a monument is ever erected to honor those unsung heroes, the independent record label owner who specializes in reissue LP's, the name of WALLY HEIDER will certainly be right up there at the top. In a very few months his HINDSIGHT RECORD catalog has grown to imposing proportions, chuck full of good sounds from the early 30's to the late 40's. The engineering job in transposing these electrical transcriptions to LP's has been superb; the LP notes, and important information has been excellent as well. If you'd like their brand new 1979 catalog, it's yours for the asking, by writing Hindsight Records, Inc., P.O. Box 7114-C, Burbank, CA 91510. - - - But now, let me tell you about their new releases:

- HSR-119: EDDY HOWARD & HIS ORCH., 1946-51 Period (Vocals by Eddy, and the trio).
- HSR-120: GLEN GRAY & THE CASA LOMA ORCH., Vol. II, 1943-46 Period (vocals by Eugenie Baird and Skip Nelson, and some super solos by Bobby Hackett and Red Nichols!)
- HSR-121: ALVINO REY & HIS ORCH., 1946 Period (Jo Ann Ryan handles the vocal in the absence of the famous King sisters) -- this one's long overdue!
- HSR-122: HENRY BUSSE & HIS ORCH., 1935 Period (Vocals by Lenny Conn, Carl Grayson and Marion Holmes). - - - the sounds are a little dated, but I found it a very interesting item.
- HSR-123: HARRY JAMES & HIS ORCH., Vol. II, 1943-46 Period (Helen Ward handles all the vocals; this is that big band with lots of strings).
- HSR-124: STAN KENTON & HIS ORCH. Vol. II, 1941 Period (one vocal by Red Dorris: the spotlight here is on that famous Kenton sound).
- HSR-125-126-127-128-129: Count'em! 5 LP's featuring the band of DUKE ELLINGTON from 1946-47, and while most are instrumentals, there are some vocals by Ray Nance, Al Hibbler and Kay Davis). - - an important and impressive release for Ellington fans.
- HSR-130: JAN GARBER & HIS ORCH., 1939-41 Period (with the old Garber standbys handling the vocal chores: Fritz Heilbron and Lee Bennett) - - - One of my favorite memory bands in the sweet category.
- HSR-131: LES BROWN & HIS ORCH., Vol. 2, From the 1949 Period. (Lucy Ann Polk is at the mike on the vocals).
- HSR-132: LES BROWN & HIS ORCH., Vol. 3, 1949 Period. (Lucy Ann is helped out on this one by Butch Stone and Stumpy Brown).

Well, that should whet your appetite a bit! But read on! There's still much more to tell you about in this issue.

For example, on Biograph BLP-C3, Arnold Caplin has released some 1932-34 material by the famous Boswell Sisters, which is good news, made even more so because we also get some great sounds from Benny Goodman, Mannie Klein, Tommy Dorsey, Joe Venuti, Jimmy Dorsey, and so on!

Then, on Biograph BLP-C1, an LP called "THE GREAT SOLOISTS," featuring Benny Goodman, AND TD & JD, Ray Bauduc, Nappy Lamare, Eddie Miller and many others, including some rare Steve Washington & His Orch. cuts.

GOLDEN ERA is one label you may not be familiar with, but I'd suggest you look into it! (write to West Coast Audio Corp., Box 126, Reseda, CA 91335 for their catalog). I recently received three items I'd like to tell you about now:

LP-15063 features FRANKIE MASTERS & HIS ORCH., with all vocals handled by Frankie and Phyllis Myles (Mrs. Masters). Not much info on dates on this one, but the LP does prove that Frankie had one of the better bands of the big band era.

LP-15066 features another fine band sadly forgotten in the reissue field. This is AL DONAHUE & HIS ORCH., with vocals by Dee Keating, Phil Brito, Tony Felisi, Charlene Bartley and Paula Kelly: also heard some rare violin solos by the maestro himself.

LP-2708 is a 2-LP set, and it's called "THE BOB CHESTER STORY". This is yet another of the big bands sadly overlooked for the most part today. Despite the Miller-sound-alike stigma sometimes attached to the band, it was a great band despite that. The vocalists include Betty Bradley, Bill Darnell, and Delores O'Neill.

At the start of our column today we mentioned that Wally Heider has earned a high place in the hall of fame of dedicated record men who bring us super reissues. Certainly not far behind should go the name of LARRY KINER, who has an IMPRESSIVE catalog of goodies to offer. (Write to him a P.O. Box 724, Redmond, WA 98052) These included tapes as well as LP's of some very hard-to-find radio broadcasts, etc., and I recently received a rather large package of items I'm sure most of my readers will find interesting and will want to add to their collections. And as soon as I freshen up my drink, we'll get to 'em:

- TOTEM 1019: AL JOLSON "ON THE AIR", Vol. 3. One side is the complete Colgate Show of January 12th, 1943, while the other is a mixture of Al's radio work from 1935-1950.
- TOTEM 1030: AL JOLSON "ON THE AIR", Vol. 4. Another Colgate program featuring Carol Bruce, Monte Wooley, Parkyakarkus & Ray Bloch's band on one side, and the flip being a July 23rd, 1944 all-time Hit Parade program, with Al, Tommy Dorsey's Band & Bonnie Lou Williams & the Sentimentalists. Great nostalgia.
- TOTEM 1031: RUSS COLUMBO "ON THE AIR". This is really a rare one, covering the 1933-34 period, with many of the tunes sung by Russ never before on record.
- SPOKANE 13: "KRAFT MUSIC HALL, DEC. 24, 1942". The complete program and Bing fans MUST have this one! On the program were Fay Bainter and Janet Blair.
- SPOKANE 14: "BING IN THE 30'S," Vol. 2. This covers the years 1935-39, and Bing sings many of the hits of the day, plus some standards. Good chance for collectors of Bing to up-grade their worn out Decca's!
- SPOKANE 15: BING CROSBY. This one features radio broadcasts of two of Bing's films, "Holiday Inn" and "The Bells of St. Mary's". His co-stars are Dinah Shore in the first and Ingrid Bergman in the second. Broadcast dates were Jan. 11th, 1943, and Oct. 16th, 1947. - - - Oh, those golden days of radio!

- AIRCHECK 23: BOB STRONG & HIS ORCH. "ON THE AIR". One side of this one is one of those famous old Victor spotlight of bands broadcasts from 1945, while the other are some rare 1939 Red Skelton shows, in which the band of Bob Strong was featured. Not a well known name from the big band era, but one well worth looking into.
- AIRCHECK 24: JACK TEAGARDEN "ON THE AIR". While this one spotlights Jack Teagarden, it does double duty, because these are also some rare Paul Whiteman's from 1936-38, and besides Jack, the Mods are heard.
- AIRCHECK 25: SONNY DUNHAM & HIS ORCH., "ON THE AIR". These are band remotes (Feb. & April 1944, and one date not known) of a band that just never made it, but not because it wasn't a super group. Sonny was a long-time member of the trumpet section of the Casa Loma Band, and well remembered for his "Memories of You", and yet little remembered as a bandleader. Pity.

Let's not overlook ALAN ROBERTS and his SUNBEAM LABEL, because here is still another nominee for our Hall of Fame of independent record people who have done so much (without the huge profits of the major record companies) to bring us all so much musical memorabilia. (For info and catalogs write to Sunbeam Records, Inc., 44508 13th St. East, Lancaster, CA 93534). Here are a few items recently received from Alan:

- HB-316: SHEP FIELDS & HIS RIPPLING RHYTHM ORCH., 1936-38 period, with plenty of those old Bluebird hits by the band.
- HB-317: DEL COURTNEY & HIS ORCH., 1939-40 period, with Dick Dildine, Sherman Hayes & Joe Martin all getting their turns at the mike.
- HB-318: ANSON WEEKS & HIS ORCH., 1932-33. Transcriptions of this fine hotel band. Anson continued to play right up to his death in 1969.
- P-502: "DISTINCTIVELY BING" (Vol. 1). Early Bing from 1927-1933.
- P-504: "DISTINCTIVELY BING" (Vol. 2). More early Bing covering the same time span. What can I say? Bing collectors just have to have these.
- P-503: "STEPPIN' OUT", Al Jolson, 1911-28 dates (Vol. 1)
- P-505: "CALIFORNIA HERE I COME", AL JOLSON. Vol. 2 of these oldies from 1911-28.
- STK-108: "COCOANUTS". The sound track from this early (1929) movie featuring the zany MARX BOYS.
- STK-109: "THE GREAT WALTZ", a 1937 sound track starring Miliza Korjus and Fernand Gravet. A delightful old musical movie.
- STK-110: "TIN PAN ALLEY" sound track. Remember this great oldie starring Betty Grable, Alice Faye and John Payne?
- MFC-17: "DIME STORE DANCE BANDS", 1927-33 period. Here's a super batch of bands found on the smaller labels, with plenty of BG, the Dorseys, Jact T., Venuti & Lang, etc. a 2 LP set.
- MFC-19: "HIT-OF-THE-WEEK RECORDINGS", 1930-31 (Vol. 2). This is a continuation of MFC-9 released some time ago. Now you can throw away your clothes pin and really enjoy the sound of these old cardboard discs.
- MFC-20: "DIME STORE DANCE BANDS" (Vol. 2), 1927-31. This is a single LP of more of those smaller labels.

Are you still with me? Well, don't go 'way 'cause that's just the American scene! - - - Since last visiting with you I've been in receipt of many fine things from England that I'd like to briefly tell you about now. But before I do, I should mention that I get many letters from readers asking me where to find these items. If you'll write to a Miss Sutton at Wayfarers Records, 20-30 Burton Arcade, Lord Street, Southport, England, you'll find her very helpful, and willing to take care of your orders. It's a reliable store, and Miss Sutton is one of those ever-dwindling record people who really care about your wants.

Since this has been such a heavy period of good reissues to tell you about, I find that out of necessity I'm going to have to hold comments on these to the barest, and in most cases just give you labels, numbers, titles and artists:

- LONDON HMG 5022: "THE RADIO YEARS", JIMMY DORSEY & his orch. 1935.
- WORLD RECORDS WRS 1002: "I've Heard That Song Before" SAMMY CAHN SINGS SAMMY CAHN. Not a reissue, but Sammy is so great I had to tell you about this one.
- VOCALION VLP 1: "Many Happy Returns of the Day", BING CROSBY, all from 1931.
- WORLD RECORDS SH 198: "RAY NOBLE PLAYS RAY NOBLE"
- WORLD RECORDS SH 217: "MOVIE STAR MEMORIES". All English people here with the exception of Paul Robeson and Elizabeth Welch.
- WORLD RECORDS SH 246: "LOVABLE AND SWEET", Vol. 1, ANNETTE HANSHAW.
- WORLD RECORDS SH 268: "GREAT SONGS FROM DISNEY MOVIES", featuring various English dance bands and singers.
- WORLD RECORDS SH 273: "ALL OUR OWN WORK", in which a variety of composers do their own thing. My great joy here was finding a rare Sam Coslow singing with Ray Noble's band.
- WORLD RECORDS SH 274: "The Great British Dance Bands Play the Music of ARTHUR SCHWARTZ".
- WORLD RECORDS SH 275: "THE YOUNG IRVING BERLIN". Some very early English artists performing Irving's early tunes. Period covers 1910-21.
- WORLD RECORDS SHB 31: "THE WHISPERING BARITONE", JACK SMITH. A 2-LP set of Jack while in England performing with Carroll Gibbons and Bert Ambrose.
- WORLD RECORDS SHB 48: "THIS IS HENRY HALL". Another 2-LP set, and if you've never heard this band before it's well worth your trying.

Well, that's going to have to be it for this time around, and while I realize you've had to wade through a lot of items, that's good news as far as I'm concerned. I can recall in the past when it's been my time to report to you I was hard put to find enough to even fill up our space here at RR.

As usual, you may write to me at my new address (10661 OLD REDWOOD HWY., HEALDSBURG, CA 95448) if you have any questions. But whenever I can I have given you addresses to write direct. I should add that I would appreciate if it you'd mention you learned of these reissues here from me at RR. All of these companies deserve your support, and we'd like to have them know that we're doing our part to "Spread the Word."

So, until next time.....happy listening!

The Picture Record VOGUE

Some followup

by **Tim Brooks**

VOGUE has appeared in
issues 148, 151/2 & 153/4.

* comments and additions
* to
* **TIM BROOKS**
* 1940 80th Street
* Jackson Heights
* New York 11370
* * * * *



From a Swedish reader named Benqan comes a photo of a Voque advertising display, in Swedish.

Here's what he says about them.

"I have what I guess you refer to as monochrome Vogues. I got these from an old lady who has a record shop in Kungsbacka, Sweden, and she says that she got them from the record company a few years after the Second World War, and that should fit in with the Vogue history, I guess.

"The records are fit on a masonite board and on the upper circle it says 'Revolutionary record news,' 'unbreakable,' 'lasts longer,' 'higher sound quality' and 'no scratches.' The set hangs on the wall in my recordshop and I also keep my other Vogues this way together with more recent colored records."

Coming attractions! Black Patti, her story and the record label named in her honor; the Larry Lucie story; the Clyde Bernhardt saga; a major Tex Ritter "Capitol Records" revision with a rare insight into Capitol's recording ledgers; a parade (or should we call it a host!) of Champion Record statistics; Climax, the mysterious earliest Columbia Records; a report on Record Research Associates meetings; a photorama tribute to the great blues star, Victoria Spivey; and much more! - with loads of Filling In Discographical entries. We still hope to do the Crown listing. And we just found our Joe Candullo and Johnny Sylvester interview notes!! Music Rolls research is also on tap..... Cheers!

FROM

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

AN HISTORIC OFFER! ONCE IN A LIFETIME

Attention: If you are interested in a complete run of RR Magazine from issue 71 (Oct. 1965) through issue 160 (Dec. 1978) - 90 issues - you can obtain this run for \$45.00 in USA, \$46.00 Foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues, 71 through 160, as advertised in RR 161/62.

**Thank You, Len Kunstadt for RR

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presents

BLUES research

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. *THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

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The following issues are still available:

ISSUE 3: Aristocrat, Chess, Chief, Rhumboogie, Sultan, Melody Lane, Hytone, Sunbean, Glotone, Ruby

ISSUE 9: Nashboro, Exceilo (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8.

Issue 12 (all gone!)

Issue 13: Checker, Miracle, Sunrise

Issue 14: Columbia 30000 and Mercury 8000

Issue 15: Manor, Arco, Regis and J.O.B.

Issue 16: Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc

Make remittance payable to Len Kunstadt

Attention! BLUES RESEARCH 17 covering DETROIT labels Fortune, Sensation, J-V-B, Hi-Q, Strate-8 has been published as part of RECORD RESEARCH Magazine double-issue RR 129/130. Price is \$1.00 for this issue. RECORD RESEARCH has also published installments on KING, FEDERAL and DELUXE. If you are interested in obtaining these specific RR back issues write us - and we'll let you know which issues and their cost! Regarding missing back issues of BLUES RESEARCH nos. 1, 2, 4, 5, 6, 7, 8, 10 and 11 we hope to reprint these publications. Please do NOT order in advance.

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"HISTORIC OFFER".

Make remittance payable to LEN KUNSTADT

3

RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York, 11205: published bi-monthly.
U.S. and FOREIGN SUBSCRIPTION: \$4.00 for 10 issues. GREAT BRITAIN: 167 np for 10 issues,
to representative DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS ...

EDITORS - Len Kunstadt and Bob Colton
CONTRIBUTING STAFF: Walter C. Allen, Perry Armagnac, Woody Backensto, John Baker, George Blacker, Paul Charosh, Sam Charters, Bob Davenport, Dick DuPage, Harold Flaker, Barry Hansen, Sheldon Harris, Bob Healy, Frank Kelly, Carl Kendziora, Joe Klee, John McAndrew, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wife and Mike Zaccagnino.

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SALUTING

One of America's Top Recording Artists
pianist - conductor - Arranger - composer
MR. EDISON'S RIGHT HAND MUSIC MAN

By RONALD J. GRABLE

ERNEST L. STEVENS

"You know Stevens, if you want to make a hit with the public, you must keep your arrangements simple so the people can understand and appreciate them. Remember, you're not making records for a musician because the average musician won't buy hardly any records. An arrangement of a popular song for the average public should be singable and kept simple enough so they understand and like to listen to it...if you can do this, then you've got it made"—Thomas A. Edison.

Never in his wildest imaginings as a young boy would Ernest Stevens ever have dreamed that some day the world's greatest and most revered inventor would be giving him this oft repeated advice.

"I remember when I was a kid," Stevens relates, "my parents had an Edison cylinder phonograph and I would stand before it and wonder how that guy named Edison ever got all that music on those round records and what made that funny looking machine play music. Workings of a little mind, I guess. Anyway even then Edison was my idol; wasn't he everybody's?"

Ernest L. (Linwood) Stevens, whose artistic piano renditions on Edison records have given untold pleasure to the millions, was born in Elizabeth, New Jersey on December 15, 1893. His father, John George Stevens, was a chemist, and mother, the former Clara Mae Fitzrandolph, was a housewife and "just a typically good mom".

It was Ernie's mother's ambition for her musically gifted son to become an organist, but as Ernie tells us... "this did not set too well with me"...and so the piano became his chosen instrument. He did study organ for a time however in Montclair, New Jersey, under the tutelage of the well known English organist Mark Andrews, and then piano with Howard Case in Plainfield.

A question from this writer as to how long Ernie sat at the keyboard back then practising his daily scales brought to light an amusing story. "Maybe I shouldn't tell this, but there were times when I sort of 'cheated' on my practising. At the time my mother was ill and so on those bright crisp autumn days when I wanted to go out to play football and romp around with the other guys, I would give one of the smaller kids a dime or so to go in and do my practising for me. Of course my mother would hear who she thought was me just practising my scales, and back then no one could have told the difference between my 'playing' or anyone else's—but to answer your original question, it was about two hours".

During Ernie's high school days, he often got together with other musically talented young men to play at school functions as well as at other places where good dance music was required. After high school, Ernie started working for a company which produced player piano rolls, both as an artist who himself recorded, and also doing editing of the playing of such famous pianists as George Gershwin and Phil Ohman.

Some of the well known music companies that Stevens worked for before Edison were: Art-Tempo; Aeolian Music Corp.; The Piano Style and Rose Valley Music Co.,. Then, as Stevens relates... "after spending about ten years or so working at these various companies, one night I was playing in a dance orchestra where one of the saxophone players was the nephew of a man who I was told worked for the Edison Phonograph Company as a recorder; that is, a technician or engineer whose job it was to oversee the actual recording (cutting) process. My friend in the orchestra told me that he was going to speak to his uncle about my playing. He did, and an appointment was set up over at Edison's for me to audition. I went over to West Orange for a 'hearing', made a 'test', and then the man over at Edison's said he would be getting in touch with me. In a few days I got a letter to report back to the West Orange laboratory. When I walked in and introduced myself, I was told that Mr. Edison wished to see me in his 'office'—which in actuality was the library, where the inventor had his desk. To say the least, I was terrified!! When I entered, the great man stood up, shook my hand, and in characteristic fashion (as I was soon to learn) wasted no time in getting to the point. Edison said that he had listened to my test recording, liked my style of playing, wished to immediately engage me as his personal pianist and how soon could I start to work!"

"It was in the early part of 1921 when I went to work for Edison, although I didn't make any records (for public sale) until (February) 1922."

"As the inventor's personal pianist, it was my job to play all incoming compositions, or whatever Mr. Edison would request to hear, to see if he might want the selection recorded on the records which bore his name. Once in a while, he would desire to hear somebody sing a particular number...well, I sure couldn't sing, so we would call Harvey Hindermeyer or maybe Elizabeth Spencer over so Edison could hear a vocal rendition".

"I was also on the music committee along with Edison and Arthur Walsh (head of Edison's advertising department for Diamond Discs) to listen to the test pressings and decide on what selections would be suitable to press in large quantities for public release and add to our Diamond Disc catalog. Sometimes I think that the records we threw out were often better than the ones we were offering for sale! The humorous part of all this was that even though I and Art Walsh were on this music committee with Edison, he (Edison) reserved the last word and final decision for himself about what went on those Diamond Discs. A song could have been the greatest ever written and I and Walsh could have told Edison so, but that didn't make any difference, if he didn't like it, out it went! In other words, we went along just for the ride." (Editor's Note: A typical inter-office memo dated February 15, 1924, and sent to Walter Miller, head of the recording department, shows that on the above date Edison and the music committee had listened to forty-one selections, only seven of which Edison approved for immediate issue).

"Anyway, my playing for Mr. Edison and my recordings pretty well covers my work with that company. I did have other responsibilities, but I think that these were my main ones, with the exception of when Edison would decide to select a piano to be used for the recordings, then I would go with him. I remember that he particularly liked the Mehlin piano, and of course it was a big thing for any piano manufacturer if Edison chose one of their instruments".

The first record made by Stevens for commercial purposes was recorded on February 14, 1922. It was Cat.# 50929, "Ma!"—Medley Fox Trot, and was officially announced in "Edison Re-Creations" for May, 1922, under the heading "Flashes from Broadway"... "Mr. Stevens will make an immediate appeal to you in his initial offering, 'Ma!' In this medley he also introduces a very promising number from the pen of Fred Fisher, entitled, 'Glow Little Lantern of Love.' Incidentally, like many of Stevens' piano and trio renditions, this Diamond Disc recording was dubbed onto Blue Amberol, and the ad insert quoted here is taken from the announcement in the Blue Amberol supplement.

It might be of interest to know that about 98% of the Stevens recordings were made not in the New York studios, but in Edison's experimental studio at Columbia Street in West Orange.

"At that time," Stevens said, "Mr. Edison had a theory that sound waves had to travel 125 feet before they would begin to untangle themselves. So

This Contract, entered into this sixth day of November, 1922, by and between Thomas A. Edison Incorporated, of Orange, N.J. and Ernest L. Stevens, of Montclair, N.J. witnesseth that, in consideration of the mutual agreements hereinafter named, the parties hereby agree as follows:

1. Mr. Stevens is to be paid \$75.00 per week with guarantee of one setting (3 hours) trio recording at \$15.00 per setting each week, making a minimum salary of \$90.00 per week.
2. Under terms of this contract, Mr. Stevens will record minimum of one piano tune and one trio tune each week, after trio is organized, and providing selections, passed by Mr. Edison, are available for recording.
3. Mr. Edison reserves the privilege to terminate this contract at any time by making Cash Payment to Mr. Stevens of eight (8) weeks salary—Seven Hundred and Twenty Dollars (\$720.00).
4. Mr. Edison reserves the right to renew this contract when it expires, if he so desires, at an increase of 10% of guaranteed salary.
5. This Contract to be effective November 6, 1922 and good for one year, unless sooner terminated as above.
6. Mr. Stevens shall use his best endeavors to produce the best results and to compose, rearrange and add additional parts to each tune if requested.

Witness to signature of }
Mr. Stevens:

Willis Johnson

Attest:

J. H. Robinson
Secretary

Ernest L. Stevens

THOMAS A. EDISON, INC.

Thomas A. Edison
President



(Photo courtesy of U.S. Dept. of Interior, Nat. Park Service, Edison Nat. Hist. Site)

Ernest L. Stevens Trio: (l to r) Archie Slater, sax; Ernest L. Stevens, piano; Sam Brown, banjo. (2nd trio) "First number they made - taken in Music Room, Edison N.H.S."

((The first trio consisted of Roy Thrall, sax; Mike Arons, guitar and Stevens, piano. Other trios had either Charlie Murray or Frank Crum on sax. The quartet added a tuba in the person of Phil Beard. There were also other personnel changes in the trios and quartet units.))

"Mr. Edison's Right Hand Man" (cont'd)

he had a recording horn built of solid brass which had a diameter of 7 feet at the bell section, (that part which projected into the studio where the artist was playing) and it ran outside from the studio where the music was being played to a completely separate building which was located 125 ft. away. By this time the opposite end of the horn had narrowed down to only 3 inches, this end being attached directly to the recording machine or cutter".

"The minute you entered the studio, you felt like you were gasping for breath because the floor, walls, ceiling, even my piano and bench, were covered with cow-hair padding to keep any vibrations from reflecting back in the room itself and echoing around. This room was so dead that it always made me feel depressed."

"There were white squares on the floor numbered 1 through 75 and Edison would have me go through recording experiments playing the same thing over and over again, eventually utilizing the space contained in all 75 squares. At that time one of his favorite songs was 'Leave Me With A Smile', and he would tell me to put one of the piano legs on square #3, maybe the other on #12, etc., and play a chorus of 'Leave Me With A Smile'. Then when I had my trio, he would have the saxophone or the banjo player move through squares 1 to 75 so he could pick out the spot that produced the best and loudest vibrations to his ear, then the whole trio would have to go through the same thing, changing their positions around on the squares". (NOTE: Edison suffered from deafness most of his life, so it was necessary for him to listen mainly through vibrations. He was often heard to say, "It takes a deaf man to really hear".)

"He even had several floors made of different woods put in and then torn out again because he thought they might have some bearing on the eventual recorded sound", Stevens said.

The key to understanding which of the Stevens takes were made in Edison's West Orange studio, lies in the serial number at the six o'clock position on the label. Simply, all records bearing serial Nos. of 1500 (Ex: 1564), 8700 and 10000, were recorded at Orange; all other numbers were recorded in New York.

Often, as in the case of Stevens' first issued record on Cat. #50929, a different pianist (in this case Ray Perkins) was offered on the reverse side. The Perkins recording bears the Serial# of 8364 and was recorded in the New York studio on February 10, 1922, only four days before Stevens', yet the Stevens recording made at Orange bears Serial# 1554.

The Orange and New York recordings have a completely different sound and it is strictly a matter of personal taste as to which one was the best and that's all---the results obtained from either studio was excellent. (As an interesting sidenote, Stevens himself preferred those recorded in New York).

On May 6, 1922, Stevens was at Orange cutting the wax impression for the first issued recording of his newly formed trio. Announced in "Edison Recreations" for September, 1922 (Cat. #50984... "Suppose The Rose Were You"---P.T.) under "Flashes" from Broadway, no advertising comments were again to be found, but in the Blue Amberol releases Edison advertising stated... "Not wholly satisfied with the fame he has achieved as a pianist, popular Ernest Stevens now branches out with his own snappy dance organization. Composed of piano, saxophone and banjo, it is truly a winner". This initial offering, featured Roy Thrall (Saxophone); Michael Aron (Banjo) and Stevens (Piano).

On December 26, 1922, the first recording of Stevens' Quartet was made. In Edison (Diamond Disc) "Recent Record Releases" for February, 1923, publicity stated... "You know Ernest Stevens as a brilliant pianist; you are familiar with the excellent dance records by the Stevens' Trio. Now Mr. Stevens has added a tuba player to his organization, and here we have the Stevens' Quartet. A corking good organization it is and you'll like their initial offering, "Jennie", Cat. # 51113. (According to Stevens, the personnel in this record are: Frank Crum (Saxophone); Frank Paris (Banjo); Stevens (Piano) and Philip Baird (Tuba).

Personnel in the trio and quartet varied from time to time because as Stevens relates, "I had to keep changing the people because Edison would complain or make unfavorable comments about this or that one's playing, so I had to keep looking for new musicians".

Two days after this first quartet recording was made, Stevens recorded his first selection to be issued under a pseudonym (December 28, 1922). "Last Remembrance"---Nocturne was coupled with a recording made on January 15, 1923, a transcription of the old standard, "Silver Threads Among the Gold" and announced as Cat. #51124 in the March 1923 "Recent Record Releases" as being by a new Edison artist named Franz Falkenburg. Specifically, advertising stated... "We hope we shall have many more piano records by Franz Falkenburg who introduces himself to us in this record"... they of course did, since Stevens and Falkenburg were one and the same.

Stevens elaborates, "I had already made so many piano records that the Edison company didn't want people to start thinking I was the only pianist they had or that I was playing everything, so this is the main reason for the use of the fictitious names".

April 13, 1923, saw Stevens make his first recording with his newly formed dance orchestra (Cat. #51157, "Twilight On the Nile") and advertising duly noted... "Ernest Stevens began with us as a solo pianist. Then we had the Ernest Stevens' Trio, the Ernest Stevens' Quartet and now this versatile young man shows us a complete orchestra".

It wasn't until some six months later however (September 24th, to be exact) that Stevens made the first two of an eventual series of six (6) dance orchestra recordings which are of great historical importance to collectors---for on the September 24th date the great jazz cornetist Loring "Red" Nichols made his first commercial recordings with the Ernest Stevens Dance Orchestra. Specifically, Cat. #51253---"When You Walked Out Someone Else Walked Right In" (Serial# 9175, recorded 9/24/23, listed in "Recent Record Releases" for Dec. 1923) and Cat. #51249---"Dirty Hands! Dirty Face!" (Serial# 9176, recorded 9/24/23, announced Nov. 1923). As one will note, the latter Serial# 9176, was actually announced one month earlier.

Stevens tells us in his own words how he acquired Nichols services. "He (Nichols) had been playing in Johnny Johnson's band at the Pelham Heath Inn in New York. They had only played there for several days when Frank Crum, my saxophonist, approached me and asked how I would like to have "Red" Nichols play in my orchestra. I was thrilled of course because I had heard of Nichols reputation as a first-rate trumpeter. Frank apparently was a friend of Nichols and so Frank set up a recording date for the band over at Edison's, and when I heard them play I engaged them immediately.

Stevens told this writer, "Of all the records I made for Edison, I am proudest of the ones made of my dance orchestra with Red Nichols, especially "Dirty Hands! Dirty Face!". Also when this writer first talked to Stevens in 1969, the pianist informed me that he didn't have a copy of his own "Dirty Hands! Dirty Face!". At the time this startling fact became known to me, I already had had a copy of this fine recording in my collection for some time but at that moment I secretly resolved to find Stevens a duplicate and send it on to him. Not only did I eventually find and send on a duplicate of Stevens' long sought after favorite, but also in the process found and sent five of his other orchestra recordings! So from a mark of zero, Stevens now had (within a period of about two years from our initial conversation) six of his orchestra recordings. To say the least, the pianist was overjoyed, and I was highly pleased to have been able to do something to make this congenial man happy.

"The reason I like the 'Dirty Hands! Dirty Face!' so well", Stevens said, "is because I cherish a fond remembrance of an incident which occurred during the orchestra rehearsal for the recording of this selection. Nichols was sort of fooling around with his horn and played what he called a 'trumpet squawk' and I liked the effect so well that I asked Red to interpolate it

SCHOONMAKER'S STORE NEWS — PUBLISHED WEEKLY



At the Opening of Our New Addition May 2 and 3—
Come and Hear This Famous

E. L. Stevens' Recording Orchestra

Direct from the Thomas A. Edison Laboratory

SOUVENIRS FOR WOMEN AND CHILDREN

After a personal interview with and through the courtesy of Mr. Thos. A. Edison, we have procured the services of his famous Ernest L. Stevens' Recording Orchestra of eight pieces with Mr. Stevens in person. They will come direct from the Edison Laboratories at West Orange, N. J., to play each morning and afternoon of the Grand Opening of the Schoonmaker Quarter Million Dollar Addition, May 2 and 3.

This formal opening marks a new era in the merchandising history of Newburgh. No expense has been spared in making the Schoonmaker addition compare very favorably with the finest stores in the country. We want people from Newburgh and vicinity to come and see that which from now on will be a broader interpretation of store service and merchandising. May 2 and 3, Friday and Saturday, are Inspection Days. Each day from 10 to 12:30 and from 2 to 4 the famous 8-piece Stevens' Orchestra, with Mr. Stevens himself, will entertain.

Mr. Stevens Will Autograph Records

During the time he is here, Mr. Stevens will autograph all Edison records purchased, which have been made by him, his trio or his orchestra. Those who have Edison Phonographs and some of Mr. Stevens' records know his exceptional ability as a pianist and will welcome this opportunity to see and hear him, play in person.

Mr. Stevens is also the composer of the song, "Love Is All" which has been recorded by him on Edison Records. He will bring with him 1000 copies of "Love Is All" in sheet music which he will distribute free to those desiring a copy.

Also Souvenirs for the women and children. This is the opening of May---Schoonmaker Month in Newburgh.

Ernest L. Stevens Orchestra: (l to r) Al Philburn, trombone; Red Nichols, trumpet; John Sorin, drums; Sam Brown, banjo; Ernest L. Stevens, piano; Charles Murray and Frank Crum, saxes; Harry Mc or MacDaniels, tuba. (Photo: U.S. Dept. Interior, Nat. Park Service, Edison National Site)

into our record. I wish I had a camera with me, because Red's facial expression was well worth a picture".

Of course no serious collector who is trying to amass an entire collection of "Red" Nichols material can afford to miss any of these Ernest Stevens Dance Orchestra records. (NOTE: Nichols did not play in the first issued Stevens orchestra recording, Cat. #51157, "Twilight On the Nile").

Stevens related that Edison recording officials would say to him, "Well, what name do you want this record sold under?", which brings us then to one more Stevens pseudonym, the last new one that records were issued of him under.

On December 20, 1923, Stevens recorded a piano solo of "The Lady of the Lake---Waltzes" (no musical relation to an earlier "Lady of the Lake" composition recorded by Stevens' Dance Quartet on January 12th and issued on Cat. #51126) which was issued on Cat. # 51310 under the name of Harry Osborne. The reverse side, recorded on February 2, 1924, was "Just One Rose" from "The Chiffon Girl" and was issued under Stevens' real name!! No. 51310 was announced in April, 1924.

Edison had also even intended to use yet another pseudonym for Stevens and to issue at least one recording under the name of Snevets' (Stevens spelled backwards!) Serenaders, but it was never released.

The latest recording date for an issued acoustical made by Stevens was October 21, 1924. "Thine Own" (Gustave Lange, Op. 54) was originally recorded on July 25th, but put on "hold" by Edison. It was therefore re-made on August 1st, then marked "passed", but for some reason still re-made yet once more on October 21st and assigned Edison 2nd re-make letter designations of J-K-or L. It was finally issued on Cat. #51444, coupled with "Valse Russe" (G. de Bottari, Op. 43) which was originally recorded on September 10th, with a re-make of this selection on October 17th being issued. This record was then announced in the "Recent Record Releases" for January 1925, with both sides issued under the pseudonym of Franz Falkenburg.

The latest acoustical recording to be issued of Stevens by criterion of Edison's numerical catalog system was, as we shall see, not the last one recorded. In fact, recording dates for the latest catalog number issued actually came several months before the record which I spoke of in the previous paragraph, which with its catalog designation of 51444, was some sixty-one issues prior to the record about to be under discussion.

The last issued acoustical record by Stevens was announced in the April, 1925, "Recent Record Releases" as Cat. #51505. The "Balmoniather" (Himan, Op. 311) side was recorded on May 28, 1924, and "La Mariposa" (The Butterfly)---Valse Brillante (Lowe, Op. 10), on June 25th, with both sides being issued under the name of Franz Falkenburg.

The final acoustical recording by Stevens was "Charming---Waltzes", made on October 30, 1924. It however remained un-issued. (to be continued)



(In the next issue we shall conclude Mr. Grable's fascinating biographical of E.L. Stevens. Following this completion, Ray Wile and his Edisonia column will do the Stevens discography)

Music-KLEE Speaking!

Joe H. Klee



RAGS AND RAGTIME

DAVID A. JASEN and
TREBOR JAY TICHENOR

A Continuum Book

THE SEABURY PRESS

815 Second Avenue, New York, N.Y. 10017

As a writer whose background is really mostly Chicago-styled traditional, do I dare use that word DIXIELAND, jazz? I've always made it a practice to, when faced with a subject far afield from my area of specialization, to consult with "those who know" before going to print. My private authority on ragtime has always been DAVID A. JASEN who first attracted my attention on a W.B.A.I. ragtime marathon some years ago. Since that time I've sought out his expertise on matters pertaining to ragtime and its ties, or lack of ties, with early jazz.

Now Jasen, in collaboration with TREBOR JAY TICHENOR, has come out with a book, "Rags and Ragtime," available to any who will buy or borrow a copy. A fund of information on ragtime composers from Bernie Adler to George Oscar Young...Dick Zimmerman doesn't count because he's covered as a performer...not a composer.

It's a fascinating book (289 pages and oodles of pictures) well worth the price tag. In it you will find a capsule history of ragtime, listings of more than 800 important compositions and thumbnail biographies of the most famous practitioners. It's full of such little known data as Eubie Blake's real first name...the aliases under which Dick Hyman recorded and composed and Dave Jasen's real birthdate so he'll never be able to pass for 39 again.

It's valuable as an educational aid for those who want to know and trace ragtime. It's valuable as a research tool for those desiring to look up some specific composer or some specific composition and to give the reader a general overview of the different styles of ragtime and the individuals who made them different. I'm not sure I like the way the book was organized, however. Specific chapters and headings go into such areas of development as Early Ragtime, Novelty Rags, Stride, etc. Each section has its own historic and descriptive text material before getting involved in the leading practitioners of rags and ragtime of that era. Therefore someone wishing to garner the background material as a whole would need to read up to page 28, for example, and then skip the composers section and continue reading on page 77 until page 82 when he'd then have to skip to page 134.

My only other real objection is the strict definition with which Jasen and Tichenor begin their book. On page one, in the first three lines of the first paragraph, they lay down the ground rules for what is and what ain't ragtime. I feel that they may be leaving out a lot of material on the periphery of ragtime which regardless of whether it is or it ain't pure belongs in any book dedicated to the phenomenon.. ("Tiger Rag" and "Snake Rag" for example). Yet it's their game so I guess they have the right to lay down the ground rules. They also pick some interesting, if surprising, choices for recorded examples of the selections they detail. I, for one, cannot see how a list of recordings of "Twelfth Street Rag" could be made that does not include the fantastic version by Louis Armstrong and His Hot Seven on Okeh but certainly as two undisputed experts in the field of ragtime Jasen and Tichenor are entitled to their own preferences (would you believe Pee Wee Hunt on Capitol) whether they agree or disagree with mine...or yours.

So it's a book for the neophyte in that he can, if he is willing to hop, skip and jump come up with an accurate and useable history of Ragtime from early birds like Tom Turpin to later day saints like Bill Bolcom.

For the aficionado it's a catalog of certainly the most important pieces of the music. If Dave Jasen and Trebor Tichenor left any out it was only in a desperate effort to keep the book to useable and saleable size. The pieces are outlined in format (Intro AA BB CC) and salient features of the music are pointed out, some reproduced in notation. I also understand, albeit from the author, that much of their research has never been published anywhere anytime before...and some of the photo and reproductions of newspaper items are just glorious in their period feel. As for thoroughness Jasen and Tichenor have left no stone unturned. They even managed to include a note that one of the early papers to publish ragtime research was "Record Research," see page 262. So whether you're a novice just getting your feet wet, or if you've been in the pool a long while this is a book that's worthwhile for anybody with even the slightest interest in "Rags and Ragtime"...like the covers says, "A Musical History."

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*So impressive is this book that we have here-with reproduced part of the index to acquaint you with the prodigious research undertaken by Messrs. Jason & Tichenor. The work is definitely school primer material, a real educational experience!

-Len Kunstadt-Ed.RR

DISCOVERY!

by Roy Evans

My Very Good Friend, The Mailman

I certainly had no idea that the response to the "My Favorite Records" column I did last issue would be so overwhelming. I must thank the over 200 of my readers who are opinionated enough to voice their feelings on the subject. Time has allowed me to only answer very few of you. To the rest of you, I must please beg your indulgence. My mailman has started muttering epithets under his breath whenever he sees me. Anyway, I have received some very interesting responses. As promised, these will be tabulated, and my findings will appear in the next issue of Record Research. In this issue, I will give you all a list of my favorites and endeavor to explain why I feel the way I do.

The Boys

My first choice has to be Bing Crosby. On the occasion of Mr. Crosby's passing, I realized that there had always been a Bing Crosby in my life and was very sad to realize that this wouldn't always be so. Whether it was "White Christmas" or "Rollicking Rockaway Raoul", he always was able to speak to me personally. Above all, I like him because he was a musicianly singer.

Next choice for me is Rudy Vallee. Mr. Vallee has always had a gentle human quality about him that I like. He is not and was never a great voice in musical history...but yet he was. He was very well liked (and still is) and has had loyal admirers even after crooning was out of style. He led a very fine band and compered a very entertaining variety show (the Fleishman Hour) for a number of years. Musically, he was always searching for something new. He did ballads, "up" tunes, recitations, and comedy. All were interesting, tastefully done, and yet bore the Vallee hallmark.

I would like to wave the banner for a few unsung heroes (and later heroines) that seem not to have gotten their just recognition. Dick Robertson is a great among these. He made many records of many varieties and worked with some really fine musicians. Listen to Melotone 12043 (Issued as Ray Raymond) and you will hear a cute up-tempo version of "Cheerful Little Earful" and a very gorgeous rendition of the ballad "And Then Your Lips Met Mine". There are many others, but this record is the one that sold me.

Another great studio vocalist was Smith Ballew. Again my preference for charmingly polished and yet gentle voices comes to the fore. He is great on his own Columbia record of "Time On My Hands" amongst others.

A seriously underrated vocalist is Elmer Feldkamp. Hearing him solo or as a member of the Biltmore Trio with the Bert Lown Orchestra (talk about underrated!) or on his later Freddy Martin Brunswicks will tell you all you need to know about why he is a really good voice.

I think I'll throw in kind of a surprise. He is no other than Fran Frey (of George Olsen and later Bennie Krueger Fame). You might ask whatever made me think of Fran Frey? His version of "She Was Just a Sailor's Sweetheart" with Olsen or his "Crosby, Columbo, and Vallee" with Victor Young are both fine records by a singer with an unusually friendly and appealing delivery.

As far as "utility" singers go, Johnny Marvin and Frank Luther were quite good. They made country records and pop records alike and all were very palatable.

For my British fans who are tired of hearing all the "hoo-ha" about Al Bowlly, I have come up with Sam Browne. Sam must have been the British equivalent to Dick Robertson because he turns up on every other record! He has a fine voice of the crooning tenor-ish variety with a very winning smile in it. With all due respect to Al Bowlly...I admire Mr. Bowlly very much, but didn't vote for him.

Another special category is reserved for Harlan Lattimore. He made a number of records with Don Redman and a few with Fletcher Henderson. Lattimore's best (I think) is "Poor Old Joe" with Henderson on Victor. He was quite well known (and I think even billed) as the "Colored Crosby". He did not have as large and as well centered a voice as Bing did, but it was still a very warmly attractive one. By the way, does anyone know whatever happened to Mr. Lattimore?

The Girls

The first three spots in my ten favorite girl singers list belong to Annette Hanshaw. All I can say is: Buy any 10 Annette Hanshaw records, play them until they are worn out enough that you can't even hear them, and go buy 10 more. It is okay to repeat titles in that procedure as many times as you like or you can start with a different 10 each time. You will not get tired of hearing her because she is singing only for you. She is your special sweetheart when you are alone and blue. I have known Annette now for 9 years and love her dearly as a warm and wonderful person in addition to being a very giving and loving performer.

The next spot of honor goes hands down to Connie (or Connee) Boswell. A very wonderfully talented lady who knew and felt at every moment what she was sing about. She is no longer with us, but I am very happy for the wonderful records she made. She was one-third of my favorite female vocal group the Boswell Sister too. She and a few others helped to elevate the status of the pop singer to that of true musician.

Helene Daniels (known in her single days as Helen Rowland) is another of those almost completely forgotten songstresses. She appears on some Hit-of-the-Week discs which show her off to her full justice.

Certain of the early band vocalists have made lasting impressions on me. Deane Janis and Maxine Grey (both from the Hal Kemp Orchestra) are two such cases. The first was a tall red-head with a deep, sultry, and yet poignantly dramatic voice. Her record of "One Minute to One" is a perfect example of what I mean. Miss Grey was a stunning brunette with a very sweet and natural voice. Her record of "It's So Nice Seeing You Again" exhibits her vocal style quite nicely. Both these records are additionally fine Kemp sides of the sweet variety. Does anyone know the whereabouts of these two charming ladies?

Lee Wiley certainly doesn't need me to make her legendary. I should ask of all of you however, make sure you play an early side of hers occasionally. "Take It From Me" with Leo Reisman (Victor 22757) will get you into the early Lee Wiley with no trouble.

I think Dolly Dawn would like it if I referred to her as a really swell singer. People don't say swell anymore and if they do they usually mean it sarcastically. I don't. I mean it sincerely. Maybe people don't know how to be swell anymore! They should take a lesson from Dolly Dawn. She was swell and (by the way) still is!!

I did a lot of re-listening whilst compiling this list so as to make sure my pear-shaped memories of certain people would stand up to public critique. In the process, I re-discovered how much I really like Harriet Hilliard. The "Ozzie and Harriet" syndrome has made it easy to write both her and her husband's band off and I think this is unfair. I recently heard a Joe Penner broadcast from 1934 and really heard Harriet and the band as top notch performers. On the broadcast they did (amongst other things) "Blue Room" and "Reefer Man". Since they were Brunswick artists at the time, the Dorsey Bros. record of the first tune and the Cab Calloway record of the last tune helped keep these great tunes and arrangements from being recorded by Ozzie and the gang. I guess the best commercially released Nelson/Hilliard side is "I Hate Myself" which is absolutely great! It really swings and shows that the band and vocalist could do hot tunes. The record dates from 1934 and is a Brunswick.

In the "sorry you didn't stay around longer" department, we have Durelle (Alexander) and Andrea Marsh. Durelle was a kid who sang with Whiteman non cutesy and rather sophisticated way. Miss Marsh sang with Ted Weems during the Bluebird period and sounded very pretty and sweet 16 without being at all obnoxious about it. Give these girls a listen.

The Gang

Now we come to the bands. First off is the Joe Haymes Orchestra. Joe was a great arranger and absent-minded band leader. The band was mostly an up-tempo entertaining band. They did novelty, comedy, and just real good hot-dance music. Joe was not much of a band leader, but the bands he led were always top-notch and have been greatly disregarded over the years. "Uncle Joe's Music Store" on Columbia is a very good example of the boys having a grand old time. Look him up in Rust and just see all the guys who played with him over the years!

Joe is responsible for my second choice--Ted Weems. Weem benefitted greatly from the use of Joe's arrangements. "Piccolo Pete" is the classic that launched them. Most of the band's records up until the war were of Joe Haymes arrangements.

The third sister-band was the Phil Baxter Orchestra. Phil wrote the tunes that Joe arranged that Weems recorded. "Faded Summer Love" although never recorded by the Baxter band was one of Phil's great compositions.

I dearly love the Gene Kardos band for the same reasons as the above three. Great dance music!

Bert Lown led a largely forgotten and thoroughly excellent orchestra of the sweeter-than-Haymes variety. It was a highly impressive and polished unit. Unfortunately, the few that remember Lown years later know him as the composer of "Bye Bye Blues". This is what a hotel band should sound like.

No band can match the sheer intimacy of the Hal Kemp Orchestra on sweet numbers. Early Kemp is hot and great. Slightly later, the band takes on the intimacy that I am speaking about. The triple-tongued trumpet work has a tendency to get in the way later on, but at the end the band manages to swing respectably.

Gus Arnheim was doing on the West-Coast what bands like Bert Lown and Isham Jones were doing in the East. Arnheim had one very great advantage--Crosby. He was good before Crosby and long after Bing went on his own.

Roane's Pennsylvanian was a razor-sharp powerhouse who made some colossal records for Victor. They are known for a very productive stay at Roseland in the early 1930's and little else is known about them. A very exciting band!

(Cont'd on page 9)

DISCO-ING IN GEORGE BLACKER

Eli's "HIT" man!!****



((Refer to Eli Was An Operator
by Blacker (RR149/50 & 151/52)
for background info. on Eli's Hit))

*Has anybody got a picture
of Eli Oberstein? LK-ed.*

(Elite-Hit Mxs.)

To complement the listing of Majestic masters that Bob Porter has begun in this publication, I have decided to serialize in similar form all the earlier Elite and Hit masters from W101 (the beginning of the series) to T 497, where Bob has started. There are, inevitably, some holes in the series, and it goes without saying that we'll welcome any additions which will fill them in; even one record's worth is helpful. Data quoted here gathered, in large part, by Bill Korst, with additions by Harold Flakser and this writer. Editorial comments and senile maunderings which may appear from time to time are exclusively my responsibility. Now to business:

-BLUE BARRON & HIS ORCHESTRA

- W101 "Elmer's Tune" (v 3 Blue Notes) Elite 5001a
- W102 "This Love of Mine" (v Clyde Burke & Barron Quartet) Elite 5003a
- W103 "Why Don't We Do This More Often?" (v Cheerful Charlie Fischer) Elite 5003b
- W104 "Shepherd Serenade" (v Jimmie Brown & Glee Club) Elite 5001b

-VINCENT LOPEZ & HIS ORCHESTRA

- W105 "I Don't Want to Set the World On Fire" (v Sunny Skylar) Elite 5004a
- W106 "Chattanooga Choo-Choo" (v Karole Singer) Philharmonic FR-55-B Elite 5002a
- W107 "This Is No Laughing Matter" (v S. Skylar) Philharmonic FR-55-A Elite 5004b
- W108 "Piano Concerto" (Tchaikowsky; arr.: Lopez) Philharmonic FR-56-A Elite 5002b

BUNNY BERIGAN & HIS ORCHESTRA

- W109 "I Got It Bad" (And That Ain't Good) (v by Lynne Richards) Elite 5006a
- W110 "The White Cliffs of Dover" (v Lynne Richards) Philharmonic FR-64-B Elite 5006b
- W111 "'Tis Autumn" (v L. Richards) Philharmonic FR-62-A Elite 5005a
- W112 "Two in Love" (v L. Richards) Philharmonic FR-63-B Elite 5005b
- Philharmonic FR-62-B

INA RAY HUTTON & HER ORCHESTRA

- W113 "Madeline" (v Stuart Foster) Elite 5007a
- W114 "A Sinner Kissed an Angel" (v SF) Elite 5007b
- W115 "Everything I Love" (v SF) Elite 5008a
- W116 "You Made Me Love You" (v IRH) Elite 5008b

-CLYDE LUCAS & HIS ORCHESTRA

- W117 "I Said 'No!'" (v Eadie Lang) Elite 5010a
- W118 "The Shrine of St. Cecilia" (v Teddy Martin) Elite 5009a
- W119 "How About You?" (v Eve Knight) Elite 5009b
- Philharmonic FR-60-A
- W120 "Blues in the Night" (v E. Lang) Elite 5010b

-DUKE DALY & HIS ORCHESTRA

- W121 "Goodbye Mama" (I'm Off to Yokohama) (v Joe Marno & Glee Club) Elite 5011a
- W122 "Remember Pearl Harbor" (v J. Marno & Glee Club) Elite 5011b
- W123 "I Don't Want to Wall Without You" (v Gloria King) Elite 5012a
- W124 "We're the Couple in the Castle" (v Joe Marno) Elite 5012b

-VINCENT LOPEZ & HIS ORCHESTRA

- W125 "Sometimes" (v Sonny Skylar) Elite 5013a
- Philharmonic FR-56-B
- W126 "Rose O'Day" (v SS & chorus) Elite 5013-b
- Philharmonic FR-54-A

*1978 and 1979 must be the years of ELI. Blacker & Flakser got it started. "Majestic" Bob Porter added fuel - and now Bob Koester, the Delmark Record prexy and overall record authority, continues with his "Eli Was An Operator" saga. ((see page 9)). George! your Eli article has become contagious!! -LK-ed.

- W127 "Somebody Nobody Knows" (v Karole Singer) Elite 5014a
- Philharmonic FR-54-B
- W128 "When the Roses Bloom Again" (v SS) Elite 5014b
- CLYDE LUCAS & HIS ORCHESTRA
- W129 "Deep in the Heart of Texas" (v CL & Mixed Quartet) Elite 5015a
- W130 "A String of Pearls" Elite 5016a
- Philharmonic FR-60-B
- W131 "I'll Pray for You" (v Teddy Martin) Elite 5016b
- W132 "We Did It Before" (v Glee Club) Elite 5015b
- DOLLY DAWN & HER DAWN PATROL (All v D. Dawn)
- W133 "Moonlight Cocktail" Elite 5017a
- W134 "She'll Always Remember" Elite 5018a
- W135 "There Won't Be a Shortage of Love" Elite 5018b
- W136 "Sing Me a Song of the Islands" Elite 5017b

-BUNNY BERIGAN & HIS ORCHESTRA

- W137 "Skylark" (v Danny Richards) Elite 5020a
- W138 "My Little Cousin" (v Nita Sharon) Elite 5020b
- W139 "Somebody Else is Taking My Place" (v Nita Sharon) Elite 5019a
- W140 "Me and My Melinda" (v D. Richards) Elite 5019b
- (Note: I forgot to list the Philharmonic issues of the above four masters; they are as follows: W137 on FR 61-A, W138 on FR-63-A, W139 on FR 64-A and W140 on FR 61-B. Sorry about that -- GB)

-JAN GARBER & HIS ORCHESTRA

- W141 "How Do I Know It's Real?" (v Russ Brown) Elite 5021a
- W142 "Sleepy Lagoon" Elite 5021b
- W143 "The Last Call for Love" (v R. Brown & girls' trio) Elite 5022a
- W144 "The Lamplighter's Serenade" (v R. Brown) Elite 5022b
- W145 "Talking to the Moon" (v R. Brown) Elite 5025a
- W146 "Plant a Little Garden in Your Own Back Yard" (v Fritz Heilbron) Elite 5025b
- (Note: some of the above Garber mxs. appeared on Philharmonic, but exact details are lacking - GB)

-LANG THOMPSON & HIS ORCHESTRA

- W147 "Miss You" (v LT & Glee Club) Elite 5023a
- W148 "Tangerine" (v LT) Elite 5023b
- W149 "I Threw a Kiss in the Ocean" (v Ensemble, Peggy Nolan) Elite 5024a
- W150 "Don't Sit Under the Apple Tree" (v LT, PN) Elite 5024b
- (Note: Elite 5000's series issues from 5026 onward were reissues of assorted Varsity and Royale masters. So far as is known, the series was ended at 5050, and a new Elite series, with a different label design which eliminated the "Hits by ____" slogan, was begun at X-1. This, too, was devoted largely if not exclusively to reissues of earlier Varsity and Royale masters. New masters in this W-prefix series were all assigned to Hit. The following session also marks the formal recording debut of Dizzy Gillespie. - GB)

-LES HITE & HIS ORCHESTRA

- W151 "Jersey Bounce" Hit 7001a
- W152 "I Remember You" (v Jimmie Anderson) Hit 7001b
- W153 "Idaho" (v LH) Hit 7002a
- W154 "One Dozen Roses" (v J. Anderson) Hit 7002b

-CHICO MARX & HIS ORCHESTRA

- W155 "Sweet Eloise" (v Skip Nelson) Hit 7004a
- W156 "Here You Are" (v SN) Hit 7004b
- W157 "We Must Be Vigilant" (v Ziggy Lane) Hit 7003a
- W158 "Johnny Doughboy Found a Rose in Ireland" (v Z. Lane) Hit 7003b
- (N.B.: In case all hands and the cook don't know it, this is indeed the piano-playing Italianate Marx brother. According to information supplied by Hal Flakser, Ben Pollack organized this band for Chico, and in its initial public appearances in the NYC metro area, it got very favorable reviews. Despite this, it didn't last long (probably because of the same difficulties that plagued the established bandleaders, not the least of these being the constant loss of men to the draft), and it made only this one record date for Hit. Whether Chico just fronted the band or actually played piano in it, I don't know. - GB)

-RAY McKINLEY & HIS ORCHESTRA

- W159 "I'll Keep the Lovelight Burning" Hit 7005a
- (v Imogene Lynn)
- W160 "Who Wouldn't Love You?" (v RM & IL) Hit 7005b
- W161 "Got the Moon in My Pocket" (v RM & IL) Hit 7006a
- W162 "This is Worth Fighting For" (v ??) Hit 7006b

- comments to George Blacker, 48 Foote Street, Cheshire, Conn. 06410

- MAL HALLETT & HIS ORCHESTRA / & chorus)
- W163 "Jingle Jangle Jingle" (v Buddy Welcome Phil. FR-77-A, Hit 7007a
- W164 "Be Careful, It's My Heart" (v Jerry Perkins) Phil. FR-80-A, Hit 7007b
- W165 "I Left My Heart at the Stage Door Canteen" (v J. Perkins) Phil. FR-78-A, Hit 7008a
- W166 "He Wears a Pair of Silver Wings" (v Judy Darling) Phil. FR-80-B, Hit 7008b

-THE MARSHALLS (Vocalists) & THEIR ORCHESTRA

- W167 "Hummingbird" Hit 7009a
- W168 "I've Got a Gal in Kalamazoo" Hit 7009b
- W169 "Conchita Marquita Lolita... Lopez" Hit 7010a
- W170 "My Devotion" Hit 7010b

-JOHNNY "SCAT" DAVIS & HIS ORCHESTRA

- W171 "Wonder When My Baby's Coming Home" Hit 7011a
- W172 "At Last" (v ???) Hit 7011b
- W173 "White Christmas" (v ???) Hit 7012a
- W174 "Hip Hip Hooray" (v J'S'D) Hit 7012b

-MAL HALLETT & HIS ORCHESTRA

- W175 "Let's Get Lost" (v Kay Marie Baird) Phil. FR-77B, Hit 7013a
- W176 "Dearl y Beloved" (v Jerry Perkins) Phil. FR-79-A, Hit 7014a
- W177 "There'll (sic) Never Be Another You" (v JP) Phil. FR-79-B, Hit 7013b
- W178 "I Came Here to Talk for Joe" (v KMB) Phil. FR-78-B, Hit 7014b

-CHAUNCEY GRAY, PNO. W. RHYTHM

- W179 "The Man I Love" Phil. FR-25-A, Hit 8002a
- W180 "Summertime" Phil. FR-25-B, Hit 8004a
- W181 "I Guess I'll Have to Change My Plans" Phil. FR-26-A, Hit 8004b
- W182 "Lovely to Look At" / Phil FR-26B, Hit 8003a
- W183 "Why Do I Love You?" Hit 8001a
- W184 "Easter Parade" Hit 3016b, Hit 8003b
- W185 "Someone to Watch Over Me" Hit 3016b, Hit 8002b

W186 "Lover Come Back to Me" Hit 8001b
(Notes: All records in the 8000's series were issued in albums; these eight sides comprised Hit album H-102. I lack details of the master combinations of Philharmonic records FR-27 and -28. Editorial opinion: if you find Hit 8003 anywhere, grab it; it has a nice swing to it! Hit 3016, also listed against that master, is a dubbed-master reissue put out ca. 1949 by Eli's Wright Record Corp., of Meriden, Conn. -GB)

-SAM DONAHUE & HIS ORCHESTRA

- W187 "Manhattan Serenade" Hit 7016a
- W188 "I'm Old Fashioned" Hit 7016b
- (Note: Bob Mathews is vocalist on both the above)
- W189 "Pennsylvania Polka" (v RM) Hit 7015a
- W190 "Just as Though You Were Here" (v RM) / Hit 7015b

-FRANK FROEBA, PNO. W. RHYTHM

- W191 "Stumbling" Phil. FR-29-A, Hit 8006a
- W192 "After You've Gone" / Phil FR-29B, Hit 8005a
- W193 "Sweet Lorraine" Phil. FR-30-A, Hit 8007a
- W194 "Estelle" Phil. FR-30-B, Hit 8008a
- W195 "The One I Love Belongs to Somebody Else" Phil. FR-31-A, Hit 8006b

W196 "A Lover's Lullaby / Sunrise Serenade" Phil. FR-31-B, Hit 8008b

W197 "Hindustan" Phil. FR-32-A, Hit 8007b

W198 "Twelfth St. Rag" / Phil. FR-32-B, Hit 8005b

(Note: the above 8 sides comprised Hit album H-101 and Philharmonic album # 8, according to my reckoning. A curious fact has come to light in the course of this research: another Philharmonic record, obviously of earlier vintage and bearing Columbia masters traced to Frankie Carle, has been seen. It bears catalog number FR-32 and couples "Hindustan / 12th St. Rag". Hmmm....-GB)

-THE MARSHALLS (Vocalists) AND THEIR ORCHESTRA

- W199 "Strip Polka" Hit 7017a
- W200 "Take Me" Hit 7017b
- W201 "Do You Miss Your Sweetheart?" Hit 7018a
- W202 "Under a Strawberry Moon" Hit 7018b
- W203 "I Met Her on Monday" Hit 7020a
- W204 "Daybreak" Hit 7020b
- W205 "He's My Guy" Hit 7019a
- W206 "Amen" Hit 7019b

(Note: As far as can be determined, this session by the Marshalls marked the last sides Eli was able to cut prior to the imposition of the Petrillo ban, which took effect on August 1, 1942. Hit 7020 was apparently the last release to use pre-Ban masters, apart (obviously) from reissues of older USRC sides with which Eli fleshed out his releases. Mxs. W207 thru W211 remain untraced despite years of effort on the part of Bill Korst and his associates. It is possible that some of them may have been used for certain as-yet untraced issues in the Hit 8000's series, or again, they may never have been allocated at all. Up to this point, the masters have all been traced and listed in numerical sequence. Henceforth there will be gaps; if you can fill any of them, we invite you to do so by all means - GB)

(to be continued)

more!

ELI was an Operator!!

by **Bob Koester** 4243 N. Lincoln Avenue
Chicago Illinois 60618

****the exploits of Eli Oberstein (Elliot Everett), a master-crafty record industry operator, is becoming interesting research material. George Blacker in RR issues 149/50 and 151/52 inaugurated the "ELI was an Operator" research. Now, Bob Koester is coming to the fore with his 'Eli' article. This could very well develop into an 'Eli' series...with others from our researching fraternity carrying the research ball. Not long before Eli left us, there was a blurb in one of the local NYC newspapers that Eli had a book on the way. I believe that the name of the publisher was listed. Was this book ever published???? /Ed. LK**

ELI WAS AN OPERATOR - more

I very much dug George Blacker's two chapters on the Varsity man Eli Oberstein and learned much more that I had not known--specifics on the "scab" dates, origins of some of the foreign masters, and the Musicraft orientation of the Masterpiece label. But there is more to the Oberstein story and perhaps my memory will serve well enough to fill in a few gaps. Much of what follows is from Billboard and other trade sources but I must mention the Scranton Button Works theory is that of Ken Hulsizer (tho I hear the ring of probability here) and some information is recalled from an article that appeared in a national magazine in the early 50's. (Perhaps a gleaning of Look, Sat.Ev.Post, etc. will bring forth more info.)

The older bluesmen (and women) recall Eli Oberstein being Bluebird's A&R man for race and country records (and doubtless cajun, territory bands, etc.) in the early 30's until he was advanced to a higher position in 1938 when he sold Steve Sholes (head of RCA's record division) on the idea of building BB up as a pop label to compete with Decca's 35¢ line and Brunswick's cheap Vocalion. (This change was perhaps the reason for the color change--part of the whole image change.) Needless to say, with Glenn Miller, Artie Shaw and eventually Benny Goodman and Tommy Dorsey added to the Bluebird roster of Shep Fields, Charlie Barnet, Art Kassel, etc. it worked very well.

There wasn't much of an independent label movement in 1938: extremely limited vest-pocket operations such as HRS, Commodore, Liberty Music Shops, etc., but when the '37-'38 recession ended, indie operations increased. Standard began competing in the foreign language field, General, Blue Note, etc. appeared. Eli apparently decided to go for himself.

According to trade rumors, and a quote in that early 50's article, a well-known underworld character heard of Eli's enthusiasm, asked him to drop by, and loaned him \$250,000.00 to start Varsity. Eli recalled that the money had been in the drawer of a table next to where Eli was sitting in the gangster's apartment.

Now to Hulsizer's theory as to how the Regal, Gennett and Crown material got into the Varsity catalog. Eli leased the Scranton Button Works plant for his production. (Perhaps it was the availability of this plant that had impelled Eli to consider Varsity in the first place. The Scranton plant had apparently been leased by Decca in 1934 as their East Coast plant. But Decca had built their own, doubtless more modern, plant and didn't need it. The Hulsizer theory is that Eli leased "plant and contents" and assumed that the metals left behind by Decca when they moved out were his to release if, as, and when he wanted to. The Crowns were probably left there when that label folded (Crown would probably have been the lessee prior to Decca and after ARC moved out c. 1932 when ARC would have used the more efficient Brunswick plant in Bridgeport. Decca would have had Gennett parts (and Paramounts) which were, at least potentially, involved in Decca's Champion label. (Or perhaps Scranton had done some East Coast pressing for Gennett?--my afterthought). As for the odd Regal coupling, perhaps it was left from the old ARC days.

Hulsizer was puzzled that Eli would trouble to dub new masters (and I agree they're from mothers rather than pressings) and I was puzzled for some years until I finally realized why Okeh's and old Columbia and Victor's had been redubbed in the mid and late 30's--to modify the old master performance so that the records could be sold to the enormous new record market: juke boxes. Juke boxes required records that were 9 3/4" rather than 10" diameter, with run-in and run-out grooves that would trip the automation mechanisms of the juke boxes. (Decca's first record, by Bing Crosby, had been pressed for a full 10" and nearly caused financial disaster when juke boxes wouldn't buy it--a Billboard story on Decca stated that the company was still trying to get rid of the old 10" pressings of #101 in the early WW2 years.

My own theory as to the subsequent labels, Elite/Classic and Hit follow. Varsity was obviously in trouble at the time the Classic/Elite "Hits By" stuff started appearing, but apparently Varsity was either

in receivership or Chapter 11 (which allows a firm to continue operations with the creditor's committee looking over proprietor's shoulders) and masters thus could be reissued from Varsity fairly easily. However, Joe Davis, who bought virtually all the Varsity masters at the bankruptcy auction (apparently after some specific items had been sold to Savoy, Asch, Commodore and possibly others), apparently did not get certain items, seemingly including Classic/Elite which eventually must have become part of Hit, because the Berigan material was issued in the late 40's, early 50's on Varsity LP's. But that comes later in the story.

Eli seems to have operated Hit until it was sold to Majestic c. 1944 or, more likely, 1945, at which time he went back to work for RCA where he signed Perry Como, fired Duke Ellington, and changed the emphasis at RCA from bands to vocalists that left Columbia in second place. RCA hadn't wanted to pay Eli the salary he asked for, so gave him a royalty deal, probably the first exec. royalty in the record business. I believe Eli left when the royalty deal was costing RCA so much that they wanted Eli to work for straight salary.

At any rate, about 1948 Eli started the new Varsity, Elite and Allegro labels with the purchase of Sonora masters as the cornerstone of his catalog. There seem to be some mysterious sessions that may or may not have been non-union but the emphasis was on low price. I think there were some 3-record sets sold in envelopes (rather than albums). Varsity's main competitor was Spotlite and the two labels were successful enough that RCA re-started Bluebird (The Ralph Flanagan, etc. material) c. 1948 and Decca entered with Vocalion. Columbia's response was to issue the 50¢ Harmony label. Varsity's corporate name was the Wright Record Company at this point (at one point it was Record Corp. of America, perhaps an in-joke to use the RCA initials--RCA threatened to sue I think and this may have caused a name change) and Wright sold Varsity's at 35¢ and the CBS-pressed Harmony's at 50¢. By this time Eli had bought Majestic's masters when that label, like so many, folded in the 1947-1948 post-war slump. Columbia kicked off Harmony with a nice catalog of reissues of items by Lombardo, Bing, Phil Harris, Mills Brothers, Artie Shaw, and Benny Goodman items going back as far as the mid-30's, but then issued newly recorded master material by Rosemary Clooney, Hot Lips Page, Pearl Bailey, etc. One of the Clooney records sold so well that they switched her to the parent label to cash in at the higher price. Eli got p'd-off at CBS and stopped paying, so CBS, who had to abide by their contract with Eli, started slipping in very un-commercial material by Bessie Smith, Louis Armstrong, Billie Holiday, etc. which gladdened the hearts of jazz fans but must have infuriated Eli. I've always wanted to know who won that lawsuit but my money would be on Eli.

Well, anyway, Eli ran, consecutively, Rec.Corp.A., then purchased Rondo, started the Rondolette label which was very successful for its \$1.98 LP line in the late 50's and early 60's. I believe Eli retired when Rondolette was sold or went into receivership or bankruptcy about 1961 or 1962--winding up with a long-term lease on Musicraft as one of its prime assets, a least only recently expired. The Oberstein masters are presently a part of the holding of the American Can Company's Pickwick label, I think, and will see the light of day soon in their series of jazz reissues perhaps.

Little Brother Montgomery and Big Joe Williams and others all remembered Eli coming to town with his "suitcase full of money." Eli is one of those guys we fans of the industry respect for his unerring ability to record, and get classic performances from, some of the roughest and some of the most sophisticated music of just about every variety. As one who is limited in his abilities to the jazz and blues fields, I have to salute those old-timers who did everything so well.

Footnotes:

I am forgetting that a lot of valuable info on USRC appeared contemporarily in JAZZ INFORMATION's early numbers.

(DISCOVERY -Roy Evans (cont'd))

For sheer polish and perfection, the Isham Jones band really rates. With arrangers like Jiggs Noble and Joe Bishop how could you lose? The late Brunswicks, the Victors and the Deccas are all the best.

The Ozzie Nelson Orchestra was discussed earlier, so I won't repeat. They did do some syrupy sweet records in the mid-30's. Don't judge by that, you'll be wrong.

Lastly, for sheer guts and power, the early Casa Loma band was unequalled. They really must have worn themselves out on the job, but yet they were able to do glee-club ballads too. An extremely broad spectrum of performances came out of this band.

That's it for now. Next time...Your choices.

All correspondence to:
Roy L. Evans, Jr. 71 East Glenwood Drive
Bergenfield, New Jersey 07621 U S A

(continued from RR 159/60)

BOBBY HACKETT

by **Steve HOLZER**

4635 Carson Avenue
Indianapolis, Indiana 46227

BOBBY HACKETT's Recordings under other Leaders***

This has been put together
from RUST, DELAUNEY, CAREY/McCARTHY and KURT MOHR,
plus a little bit from a German discography.
Addenda requested.. (installment Two)

ANDREWS SISTERS

November 24, 1937 NYC

tp/ldr-Vic Schoen; c-Bobby Hackett; tb-Al Philburn; cl-Don Watt; p-Frank Froeba;
g-Dave Barbour; b-Halg Stephens; dr-Stan King; vo-Patti, Maxine and LaVerne Andrews

62810-A Nice Work If You Can Get It Dec 1562, BM-1057, M-30100,
Br 02552, Br A-81385, Pol A-61137
62811-A Bei Mir Bist Due Schoen Dec 1562, BM-1057, M-30100,
Br 02552, Br A-81385, Pol A-61137
Dec 23605

NOTE: Bei Mir Bist Du Schoen is the first record, to my knowledge, on which Bobby
received label credit. It eventually became a million seller, the first of
several in which Bobby had a part. To my knowledge, however, Bobby never had
a million seller under his own name. I am sure that these tunes have been re-
issued on LP and would welcome any information about these.

THE NICHOLAS BROTHERS

December 6, 1937 NYC

c-Bobby Hackett; tp-Ralph Muzillo; tb-Al Philburn; cl-Don Watt; p-Frank Signorelli;
g-Dave Barbour; b-Halg Stephens; dr-Stan King; vo/taps-Nicholas Brothers

62858-A Wrap Your Cares in Rhythm and Dance Dec Br 02588
62859-A They Say He Ought To Dance Br 02588

DICK ROBERTSON AHO

December 6, 1937, NYC

c-Bobby Hackett; tp-Ralph Muzillo; tb-Al Philburn; cl-Don Watt; p-Frank Signorelli;
g-Dave Barbour; b-Halg Stephens; dr-Stan King; vo-Dick Robertson

62860-A Ten Pretty Girls Dec 1585
62861-A-B A Little White Lighthouse Dec 1585, Pan 25974

DICK ROBERTSON AHO

December 20, 1937, NYC

c-Bobby Hackett; tp-Ralph Muzillo; tb-Al Philburn; cl-Don Watt; p-Frank Signorelli;
g-Dave Barbour; b-Halg Stephens; dr-Stan King; vo-Dick Robertson

62891-A The Rhythm of the Snowflakes Dec 1601
62892-A The House On The Hill Dec 1599
62893-A Let's Waltz for Old Time's Sake(waltz) Dec 1601, F-6817
62894-A Three O'Clock In The Morning (waltz) Dec F-6846
62895-A Sail Along, Silvery Moon Dec 1599

DICK ROBERTSON AHO

January 14, 1938, NYC

c-Bobby Hackett; tp-Ralph Muzillo; tb-Al Philburn; cl-Don Watt; p-Frank Signorelli;
g-Dave Barbour; b-Halg Stephens; dr-Stan King; vo-Dick Robertson

63161-A Bob White (Whatcha Gonna Swing Tonight) Dec 1620
63162-A You're A Sweetheart Dec 1619, Rex 9268
63163-A You Started Something Dec 1620
63164-A I Wonder What's Become of Sally Dec 1675, F-6844
63165-A Somebody's Thinking of You Tonight Dec 1619, Pan 25977

BENNY GOODMAN AHO

January 16, 1938, Carnegie Hall, NYC

c-Bobby Hackett; tb-Vernon Brown; cl-Benny Goodman; ts-Babe Russin; p-Jess Stacy;
g-Allen Reuss; b-Harry Goodman; dr-Gene Krupa

I'm Coming Virginia

Col 45-X-39280, Col Set B250, Set B814, Phil Cont 429434BE, Col Set SL160
ML 4341, ML 4358, Col CL814, Phil BBL 7000, BBL 7441, Phil Cont BO 7000L,
Col CL LPC 35051, Col Jap WL 5030, 16" transcription AFRS Basic Music Library
Vol. No. P1763/4

EDDIE CONDON AH WINDY CITY SEVEN

January 17, 1938 NYC

c-Bobby Hackett; tb-George Brunies; cl-Pee Wee Russell; ts-Bud Freeman; p-Jess Stacy
g-Eddie Condon; b-Artie Shapiro; dr-George Wettling

22306-1 Love Is Just Around The Corner Com 500
22307-1 Beat To The Socks Com 502
22308-1 Carnegie Drag Com 1500
(issued as Jam Session at Commodore #1)
22309-1 Carnegie Jump Com 1500
(issued as Jam Session at Commodore #1)
22310-2 Ja-Da

(Not included here because of incomplete data, the Commodore masters, including
those listed for this session, have been leased temporarily in the past to
various labels for re-issue on LP. Among these have been Atlantic records and
the current lessor, Columbia Special Products, which will release ten LP's of
Commodore masters in 1979. Details on all such re-issues would be welcomed here.)

ADRIAN ROLLINI QUINTET

January 18, 1938, NYC

c-Bobby Hackett; g-Frank Victor; b-Harry Clark; dr-Buddy Rich; vibes/xyl-Adrian Rollini
vo-Sonny Schuyler

63174-A Bei Mir Bist Du Schoen-vSS Dec 1638
63175-A Josephine-vSS Dec 1639, Y-5239
63176-A You're A Sweetheart-vSS Dec 1639, M-30120, Br-02579, A-8157
63177-A True Confession-vSS Dec 1654, Y-5210, Br 02579, A-81539
63178-A I've Hitched My Wagon To A Star-vSS Dec 1654, Y-5210

MAXINE SULLIVAN acc. by CLAUDE THORNHILL AHO

March 1, 1938, NYC

c-Bobby Hackett; cl/as-Jimmy Lytell; cl/as-Paul Ricci; as-Bernie Kaufman; ts-Babe Russin
fl-Eddie Powell; p-Claude Thornhill; b-John Kirby; dr-Buddy Rich; vo-Maxine Sullivan and
an unknown male voice

021054-1 Moments Like This Vic 25802, HMV B-8749
021055-1 Please Be Kind Vic 25802, HMV B-8749
021056-1 It Was A Lover And His Lass (w/ male vo) Vic 25810, HMV B-8759
021057-1 Dark Eyes (Black Eyes on HMV B-8759) Vic 25810, HMV B-8759, EA-2347

LEONARD FEATHER AND YE OLDE ENGLISH SWYNGE BAND

March 10, 1938, NYC

c-Bobby Hackett; tp/as-Pete Brown; cl-ts-Joe Marsala; p-cel-Joe Bushkin; p-Leonard Feather;
vln/g-Ray Biondi; b-Artie Shapiro; dr-George Wettling; vo-Leo Watson

M-775-2 For He's A Jolly Good Fellow-vLW Com 528
M-776-1 Jammin' The Waltz Voc 4062
M-777-1 Let's Get Happy-vLW Com 528
M-778-1 Clementine Voc 4062

TEDDY WILSON AHO

March 23, 1938, NYC

c-Bobby Hackett; cl-Pee Wee Russell; as-Tab Smith; ts-Gene Sedric; p-Teddy Wilson;
g-Allen Reuss; b-Al Hall; dr-Johnny Blowers; vo-Nan Wynn

22610-2 Alone With You-vNW Rejected
22611-2 Moments Like This-vNW Br 8112, A-81592
22612-2 I Can't Face The Music-vNW Br 8112, A-81592, Par R-2553, Od D-3698
22613-1 Don't Be That Way Br 8116, A-81589, Par R-2553, Voc S-188
Od D-3698, Col 36335

(Note: This and subsequent sessions with Teddy Wilson, particularly those featuring
Billie Holiday, were to become swing classics and have been re-issued more than once
on LP under both Wilson's and Holiday's names. Details on these re-issues would be
welcome here.)

TEDDY WILSON AHO

April 29, 1938, NYC

c-Bobby Hackett; cl-Pee Wee Russell; as-Johnny Hodges; p-Teddy Wilson; g-Allen Reuss;
b-Al Hall; dr-Johnny Blowers; vo-Nan Wynn

22822-2 If I Were You-vNW Br 8150, A-81646, Par R-2569
22823-1 You Go To My Head-vNW Br 8141, A-81626, A-500752
22824-1 I'll Dream Tonight-vNW Br 8141, A-81626, A-500752
22825-2 Jungle Love-vNW Br 8150, A-81646, Par R-2569
22826-3 That Old Feeling (piano solo by Wilson) Rejected
22827-1 My Blue Heaven (piano solo by Wilson) Rejected

EDDIE CONDON AH WINDY CITY SEVEN

April 30, 1938 NYC

c-Bobby Hackett; tb-Jack Teagarden; cl-Pee Wee Russell; ts-Bud Freeman; p-Jess Stacy;
g-Eddie Condon; b-Artie Shapiro; dr-George Wettling

22830-1 Embraceable You (issued as Jam Session at Commodore #2) Com 1501, FL 20,016
22831-1 Meet Me Tonight In Dreamland Com 505
22832-1 Diane (issued as Jack Teagarden AH Trombone) Com 505
22833-1 Serenade To A Shylock Com 1501, Jazztone J-SPEC 100
(issued as Jam Session at Commodore #2)

ADRIAN ROLLINI QUINTET

June 23, 1938 NYC

c-Bobby Hackett; g-Frank Victor; b-Harry Clark; dr-Buddy Rich; vibes/xyl-Adrian Rollini;
vo-Tune Twisters

23147-2 (How To Make Love In) Ten Easy Lessons-vTT Voc 4212, Col FB-2057, CQ-1493,
Br A-81769
23148-1 Small Fry-vTT Voc 4212, Col FB-2057, CQ-1493,
Br A-81769
23149-1 I Wish I Had You-vTT Voc 4257, Br A-81831
23150-2 On The Bumpy Road To Love-vTT Voc 4257, Br A-81831

MAXINE SULLIVAN acc. by CLAUDE THORNHILL AHO

June 29, 1938, NYC

c-Bobby Hackett; cl/as-Jimmy Lytell; cl/as-Paul Ricci; as-Bernie Kaufman; ts-Babe Russin;
fl-Eddie Powell; p-Claude Thornhill; b-John Kirby; dr-Buddy Rich; vo-Maxine Sullivan

023750-1 Spring Is Here Vic 25894
023751-1 Down The Old Ox Road Vic 25894
023752-1 St Louis Blues Vic 25895, HMV B-8789, EA-2347,
HN-2406, JO-73
023753-1 L'Amour, toujours l'amour Vic 25895, HMV B-8789, HN-2406, JO-73

BUD FREEMAN AH GANG

July 12, 1938, NYC

c-Bobby Hackett; cl-Pee Wee Russell; as-Dave Mathews; ts-Bud Freeman; p-Jess Stacy;
g-Eddie Condon; b-Artie Shapiro; dr-Dave Tough* or Marty Marsala#

23233-1 Tappin' The Commodore Till* Com 508
23234-1 Memories of You* Com 508
23235-1 Life Speaks a Jitterbug# Com 507
23236-2 What's The Use?# Com 507

VIC LEWIS AH AMERICAN JAZZMEN

October 5, 1938, NYC

c/g-Bobby Hackett; cl-Joe Marsala; p/g Eddie Condon; c/g/vo-Vic Lewis; dr/vo Zutty Singleton;
p-Dave Bowman

M-7-293 Early Rising Blues Esquire 10-230
M-7-294 New York Blues Esquire 10-230
M-7-295 Hackett Picking Blues-vZS Esquire 10-246
M-7-296 Baby Won't You Please Come Home-vVL Esquire 10-246
M-7-297 Keep Smiling At Trouble Esquire 10-221
M-7-298 Sugar Esquire 10-221

VIC LEWIS AH AMERICAN JAZZMEN

October 19, 1938, NYC

c-Bobby Hackett; tb-Brad Gowans; cl-Pee Wee Russell; ts-Bernie Billings; bar-Ernie Caceres;
p-Dave Bowman; g-Eddie Condon; g-Vic Lewis; dr-Zutty Singleton, George Wettling;
vo-Josie Carole

M-7-299 Tiger Rag Esquire 10-251
M-7-300 Leader's Headache Blues-vJC Esquire 10-251
M-7-301 Basin Street Blues Esquire 10-241
M-7-302 Wrap Your Troubles In Dreams Esquire 10-241
M-7-303 That's A Plenty Esquire 10-231
M-7-304 Muskrat Ramble Esquire 10-231

(Note: The preceding two sessions and the following unrelated session were not
originally intended for issue on commercial recordings. They have, however, been
preserved and issued as such. Most of them have been issued more than once, but
details are missing. I would appreciate it if some one would send information on
further issues of these.)

JAM SESSION AT THE ST REGIS HOTEL

November 5, 1938, NYC

This is from a BBC program hosted by Alistair Cooke. Only one track is known to
include Bobby Hackett, though others may be extant. If so, details are welcomed.

c-Bobby Hackett; tp-Marty Marsala; cl-Pee Wee Russell; ts-Bud Freeman; p-Joe Bushkin;
g-Eddie Condon; b-Artie Shapiro; dr-Dave Tough
Keep Smiling At Trouble Jazz Panorama LP-9 (to be continued)

*** STRAUSSIAN REISSUES ***

MENDELBERG'S "HERO'S LIFE"

RCA has reissued some important recordings on its regular trade label, Victrola. The reissue I've heard so far is Willem Mengelberg's December, 1928 recording of Richard Strauss' "Ein Heldenleben" (A Hero's Life) on AVML-2019. Naturally, the tonal range of this early electrical is restricted, but the sound is surprisingly good and the New York Philharmonic-Symphony offers an alert performance of this late-romantic work. The recording has historical associations, but oddly enough there are several recordings of "Ein Heldenleben" that are historically important. Strauss himself made two commercial recordings of the work for Deutsche Grammophon, and another live performance, with the Vienna Philharmonic, has recently been released in a five-record set on Vanguard. Another historical recording of the work--again the Vienna Philharmonic, only this time conducted by Strauss' close associate, Clemens Krauss--has recently been reissued by London, but Mengelberg's later recording of it with the Concertgebouw Orchestra of Amsterdam (the important violin solo is played on this recording by Louis Zimmermann, who played the solo at the first performance) has not been available in this country since the Capitol-Telefunken LP of the 1950s. I certainly would like to see that one restored to the catalogue. Strauss dedicated the work to both Mengelberg and to the Concertgebouw.

The Mengelberg reissue was instigated in part by Ronald Klett of the Willem Mengelberg Society. Ron invites interested readers of RR to write him, enclosing a self-addressed stamped envelope, and he will mail back a recent copy of the Mengelberg Newsletter and a prospectus of the Society. The address is 2132 N. 70th Street, Wauwatosa, Wisconsin, U. S. A., 53213. I'll have a good deal more to say about the Mengelberg Society later.

Since I praised RCA for the excellent pressings we've had from them lately, let me also give a rouse for the restoration of our old friend Nipper on both the Neiman-Marcus "First Edition" and on the recent Victrola labels. Jazz collectors will recall that the last records from the lamented Vintage Series had the old orthophonic or scroll label on them, and the recent Bluebird reissues restore the Buff Bluebird label. I speak only for myself, but these restorations warm the cockles of my heart. It's good to see the listening dog back in his accustomed place as well as the flying bluebird. Will Columbia ever restore the Tricolor or the Flag labels?

Seriously, the New York Philharmonic "Ein Heldenleben" is an important reissue of another historic recording. One hopes that sales of this reissue will encourage RCA to unlock the vault for other things. Mengelberg made a fine recording of the Beethoven Eroica with the Philharmonic, as well as many shorter pieces. The Eroica and a selection of the short works were once available on Japanese Victor (they may still be), but they deserve reissue here. The list price for the Victrolas is only \$3.98, and most collectors can obtain discounts. The pressings are excellent, there is no noticeable surface noise or tape hiss, the sound is honest monaural. These reissues are real bargains indeed.

MORE STRAUSS

Deutsche Grammophon has reissued a five-record set of Richard Strauss' orchestral works conducted by the composer. The set is available in Europe, but has not appeared in the U. S. Since DG seems reluctant to issue historical recordings in the U. S. we may see it only in import shops. The set contains the 1933 "Don Quixote," with Enrico Mainardi, who died in 1976, taking the solo cello; "Death and Transfiguration" (1926); "Don Juan" (1929); "Symphonic Interlude" (1927); "Le Bourgeois Gentilhomme Suite" (1930); Waltzes from "Der Rosenkavilier," Act 2 (1927); "Till Eulenspiegel's Merry Pranks" (1929), all with the Berlin State Opera Orchestra, "Salome's Dance" (1929), with the Berlin Philharmonic, and Waltzes from "Der Rosenkavilier," Act 3 (1941); "Festival for the Japanese Empire" (1940); and "Ein Heldenleben" (1941), with Placidus Morasch playing the famous violin solo, all with the Bavarian State Orchestra. This interesting set was issued in January, 1977. I have 3 of the recordings--"Juan," "Till," and "A Hero's Life"--on 78s. The original Brunswicks of the first two are rather primitive electricals, but the "Ein Heldenleben" has good sound (it was once available on a U. S. Decca LP), so good that it could pass for a post-war release. An earlier (c. 1926) "Ein Heldenleben" was once issued on DG's Heliodor label, but the later version is better on all counts. Most of DG's matrices were wiped out during the

Second World War, and probably the company had to use 78 pressings instead of the original metal parts.

Another Strauss work conducted by Strauss, "An Alpine Symphony" (1941), Bavarian State Orchestra, has been available on Seraphim for some time. But the DG, and the five-record Vanguard set, constitute the lion's share of Strauss' output of his own works. The Vanguards come from broadcast performances, with the Vienna Philharmonic, constituting a Vienna festival celebrating the composer/conductor's 80th birthday in 1944. Some of the Vanguard material was issued on underground disks, and the "Domestic Symphony" came out on Turnabout a few years ago and may still be available separately.

Strauss himself is said to have believed that "Till" was the work most likely to last, but the Strauss composition that turned me on when I was in college was "Death and Transfiguration." My first Strauss recording was Furtwaengler's recording of that work, followed by Krauss's recording of the final scene from "Salome." I'm not quite so fond of Strauss now as I once was, and I do admit that overexposure to him begins to pall after awhile. Aside from the very early DGs, which were made in the so-called "beam of light" period and are electricals by courtesy only, the current reissue is likely to have better sound than the broadcast performances that Vanguard issued. A dyed-in-the-wool Straussian would probably want both. For the rest of us, we should remember that Strauss was one of the very few composers who was also a great conductor.

STRAUSS ON AMPICO MUSIC ROLLS

(reproduced from 1925 Ampico catalogue.



Played by

RICHARD STRAUSS

60431G ALLERSEELEN (All Souls' Day), Op. 10, No. 8, Key of B, Baritone (Accompaniment only) Strauss 1.75

60441G ALLERSEELEN (All Souls' Day), Op. 10, No. 8, E Flat, Soprano (Accompaniment only) Strauss 1.75

60251H AN EINSAMER QUELLE (Beside the Spring), Op. 9, No. 2 Strauss 2.00

"Beside the Spring" is from a collection of pieces which Strauss describes as "Moods and Fancies." The music is of that melodic freshness that gives a perfect picture in tones of the quiet bubbling spring. Glints of sunlight penetrate its tranquil depths, disturbing its cool beauty only to reveal its crystal clearness, enhancing the exquisite moment.

60561G TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), Op. 29, No. 1, E Flat, Baritone (Accompaniment only) Strauss 1.75

60571G TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), Op. 29, No. 1, F Sharp, Soprano (Accompaniment only) Strauss 1.75

60301G ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of G, Alto (Accompaniment only) Strauss 1.75

60351G ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of C, Soprano (Accompaniment only) Strauss 1.75

1291G ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of C (with words) (Transcription) Strauss 1.75

What lovelier theme for song or poem than love's sorrows? Herein the lover expresses gratitude to his beloved for the sorrow which sometimes comes with too much joy, welcome in that it makes the joy the sweeter. Every phrase of this beautiful song is like a rich jewel forming with its companions an ornament of surpassing loveliness. It gives us one of Strauss' most beautiful melodies, enriched with his individual and exquisite harmonies, the composer himself playing it, giving us something of his inner thought, revealing all of what message he would have it convey.

Additional Recordings in Preparation

Majestic RECORDS

Modern Eyes-zing

Bob Porter

"MAJESTIC" Masters Listing

PART THREE

MATRIX NO.	TITLE	ARTIST	CATALOG NO.				
T-821	Dizzy Boogie (re-recording BT-38)	SLIM GAILLARD.	9002	T-943	Beau Soir	" "	20007
T-822	Flat Foot Floogie (re-recording BT-39)	" "	9002	T-944	Ave Maria	" "	20016
T-823	Popity Pop (re-recording BT-40)	" "	9001	T-945	Street Scene (Sentimental Rhapsody)	" "	20008 &
T-824	Slim's Jam (re-recording BT-41)	" "	9001			" "	20017
T-825	Early Morning Boogie (re-recording BT-42)	" "	9003	T-946	Tambourin Chinois	" "	1158
T-826	That Ain't Right (re-recording BT-43)	" "	9004	T-947	Carmen: Overture - from "Carmen"	" "	20003
T-827	Riff City (re-recording BT-44)	" "	9006	T-948	Un Bel Di Vedremo (One Fine Day) - from "Madame Butterfly"	" "	20005
T-828	Mean Mama Blues (re-recording BT-45)	" "	9006			" "	
T-829	Chicken Rhythm (re-recording BT-58)	" "	9005	T-949	Elegie (Massenet)	" "	20016
T-830	Santa Monica Jump (re-recording BT-59)	" "	9004	T-950	How Green Was My Valley	" "	20008 &
T-831	Mean Pretty Mama (re-recording BT-60)	" "	9003			" "	20017
T-832	School Kids Jump (re-recording BT-61)	" "	9005			" "	
T-833	Rumors Are Flying	THREE SUNS	7205	T-951	Intermezzo (Provost)	ALFRED NEWMAN	20006
T-834	It's All Over Now	" "	7205	T-952	Celeste Aida - from "Aida"	" "	20004
T-835	Jealousy (Jealousie)	" "	1090	T-953	Vesti La Giubba - from "Pagliacci"	" "	20003
T-836	Brazen Little Raisin	" "	12006	T-954	Valse Di Musetta - from "La Boheme"	" "	20005
T-837	Meet Me Tonight In the Cowshed	CAPTAIN STUBBY AND BUCCANEERS	12004	T-955	Dance Of the Comedians - from "The Bartered Bride"	" "	20015
T-838	Henny Penny (My Black Hen)	" "	12003			" "	
T-839	Concert In the Park	" "	12006	T-956	They didn't Believe me - from "The Girl From Utah"	" "	20009
T-840	Wah-Hoo	" "	12004			" "	
T-841	Terrible Terry, The Termite	" "	12005	T-957	I Only Have Eyes For You - from "Dames"	" "	20009
T-842	Piccolo Pete	" "	12005	T-958	Long Ago And Far Away - from "Cover Girl"	" "	20010
T-843	Alexander's Ragtime Band	" "	12005	T-959	A Foggy Day - from "Damsel In Distress"	" "	20010
T-844	Alo Alo	NORO MORALES ORCHESTRA	1118	T-960	Lovely To Look At - from "Roberta"	" "	20011
T-845	Escucha Mi Son	" "	1098	T-961	Someone To Watch Over Me - from "Oh, Kay"	" "	20011
T-846	O La-La	" "	1097	T-962		" "	
T-847	Mercedito	" "	1144	T-963		" "	
T-848	I'm Linesome Now	" "	11012	T-964		" "	
T-849	I Hang My Head and Cry	" "	11002	T-965		" "	
T-850	Keep On the Sunny Side	" "	11011	T-966		" "	
T-851	Don't You Cry Over Me	" "	11002	T-967		" "	
T-852	Blue Eyes Crying in the Rain	" "	11011	T-968		" "	
T-853	Hobo Bill's Last Ride	" "	11006			" "	
T-854	Peach Picking Time Down In Georgia	" "	11006			" "	
T-855	I Was Never Nearer Heaven In My Life	" "	11012			" "	
T-856	Recuerden La Ola Marina	NORO MORALES ORCHESTRA	1144			" "	
T-857	Vem-Vem	" "	1088			" "	
T-858	El Tumbito	" "	(Unreleased)			" "	
T-859	Tea For Two - "No, No Nanette"	" "	1098	T-982	Coquette	" "	1125
T-860	Fla-Ga-La-Pa	" "	9000	T-983	Trigger Fantasy	" "	1106
T-861	Harlem Yank	TIMMIE ROGERS with Palmer Brothers	9007	T-984	Flying Home	JOHNNIE GUARNIERI (with drums and base)	1095
T-862	Good Whiskey (And A Bad Woman)	" "	9000	T-985	Believe It Beloved	" "	1095
T-863	Daddy-O	" "	9007			" "	
T-864	Borderline	RAY McKINLEY	7206	T-986	Stars Fell On Alabama	JOHNNIE GUARNIERI (with drums and base)	1096
T-865	Waiting for The Waiting To End	" "	(reject)	T-987	Beyond the Moon	" "	1094
T-866	Passe	" "	7207	T-988	It's Dreamtime	GEORGE PAXTON	7208
T-867	Hoodle-Addie	" "	7207	T-989	The Whiffenpoof Song	" "	7224
T-868	American Lullaby	THELMA CARPENTER (with Four Amory Bros.)	7254	T-990	In the Wee Small Hours Of the Morning	" "	7208
T-869	Joshua Fit De Battle Ob Jericho	" "	1104	T-991	Streamliner	" "	7224
T-870	A Gay Little Melody	DEMARCO SISTERS	7209	T-992	How Many Chances Do You Want	SLIM BRYANT	11005
T-871	Harlem On My Mind	THELMA CARPENTER	1104	T-993	Beny Meeny Dixie Deeny	" "	11003
T-872	Ready To Go Steady	DEMARCO SISTERS	7209	T-994	Echo Polka	" "	11003
				T-995	Bessie James	" "	11010
T-873	"The Face On the Barroom Floor"	PAUL DOUGLAS	5004	T-996	I Love You True Lou	" "	11010
T-874	"Down in the Lehigh Valley"	" "	5004	T-997	Echoes Of the Indian Princesses	" "	11013
T-875	A Flea and A Fly In A Flue	LOUIS PRIMA	1076	T-998	Swinging In An Old Rope Swing	" "	11013
T-876	Nosy-Body	" "	1076	T-999	Ain't We Crazy	" "	11005
T-877	Marguerite	" "	(reject)	T-1000	So Round, So Firm, So Fully Packed	FOY WILLING AND RIDERS OF PURPLE SAGE	6003
T-878	La Chancleta	LECUONA CUBAN BOYS	1091	T-1001	Tumbling Tumbleweeds	" "	6014
T-879	Them Who Has - Gets	JIMMIE LUNCEFORD	1077	T-1002	Mam'selle	RAY DOREY (Paul Baron conducting)	7217
T-880	Margie	" "	1103	T-1003	The Man Who Paints the Rainbow	" "	7217
T-881	Four Or Five Times	" "	1103	T-1004	Open the Door, Richard	THE MERRY MACS	1112
T-882	Shut-Out	" "	1077	T-1005	The Egg and I	" "	1112
T-883	Baila La Conga	LECUONA CUBAN BOYS	1091	T-1006	Air Mail Special On the Fly	DEWEY PRICE	6008
T-884	Bongo	" "	1092	T-1007	Sold Down the River	" "	6008
T-885	Cachum-Bambe	" "	1092	T-1008	Out Of My Mind	" "	6009
T-886	Margie	" "	1092	T-1009	I'm Gonna Blow Out the Lamp	" "	6009
T-887	Years and Years Ago	JACK LEONARD (Hal Kanner Orch. & Chorus)	1132	T-1010	I'm A Debtor I Know	SOUTHERN JOY QUARTET	6004
T-888	(This Mornin') I Knew I'd Fall In Love Tonight	" "	1075	T-1011	My Labor Will Be O'er	" "	6004
T-889	"David And The King"	LEW AYRES	5006	T-1012	There's A Little Log Cabin	" "	6005
T-890	"David and Goliath"	" "	5005	T-1013	He Set Me Free	" "	6005
T-891	"Shadrach, Meshach and Abednego"	" "	5007	T-1014	The Legend Of the Robin's Red Breast	BRADLEY KINCAID	6010
T-892	"Daniel"	" "	5007	T-1015	The Blue Tail Fly	" "	6010
T-893	"Noah" - Part 1	" "	5005	T-1016	Too Many Times	EDDY HOWARD	1105
T-894	"Noah" - Part 2	" "	5006	T-1017	Don't Tell Me That Story	" "	1114
T-895	Sooner Or Later	THE MERRY MACS	1084	T-1018	Santa Catalina	" "	1114
T-896	You Turned the Tables On me	" "	1102	T-1019	I Want To Thank Your Folks	" "	1105
T-897	I Can't Get Started	" "	1102	T-1020	Till We Meet Again	" "	1109
T-898	There's Them That Do	" "	1084	T-1021	Goodbye Girls, I'm Through - from "Chin-Chin"	" "	1109
T-899	Jealousie (Jealousy) -Tango Tzigane	ALFRED NEWMAN	20002	T-1022	Jimmy Crickets	RAY McKINLEY	7216
T-900	Hora Staccato	" "	20002	T-1023	That's Where I Came In	" "	7211
T-901	Quartet - from "Rigoletto"	" "	20000	T-1024	Howdy Friends (E.T.O. Curtain Calls)	" "	7211
T-902	Wrap Your Troubles In Dreams	GEORGIA GIBBS	12008	T-1025	Ol' Tag Along (remade on T-1065)	" "	(hold, unreleased)
T-903	The Things We Did Last Summer	" "	12007			" "	
T-904	So Would I	" "	12008			" "	
T-905	Malaguena	ALFRED NEWMAN	20001	T-1026	Enchantment	THREE SUNS	(reject)
T-906	Midnight Bells - from "The Opera Ball"	" "	20001	T-1027	A Thousand And One Nights (with vocal)	" "	(reject)
T-907	Vissi d'arte (Love and Music)-from "La Tosca"	" "	20000	T-1028	A Thousand And One Nights (without vocal)	" "	(reject)
T-908	Divorce Me C.O.D.	FOY WILLING AND RIDERS OF THE PURPLE SAGE	6002	T-1029	Just A Gigolo	LOUIS PRIMA	1116
T-909	No One To Cry To	" "	6003	T-1030	Anniversary Song	" "	1107
T-910	Be My Darlin'	" "	6016	T-1031	That's How Much I Love You	" "	1107
T-911	Darling, What More Can I Do	" "	6002	T-1032	Enchantment (retake-OK)	THREE SUNS	7213
T-912	(void)	" "		T-1033	A Thousand And One Nights (retake-OK) (without vocal)	" "	7213
T-913	Rainbow At Midnight	EDDIE DEAN	11004			" "	
				T-1034	Lullaby (Brahms)	" "	7214
T-914	Kentucky Waltz	EDDIE DEAN	11004	T-1035	Beware My Heart	" "	7214
T-915	Ain't It A Shame Love, Ain't It A Shame	" "	11007	T-1036	I Can't Sit Down	THOMAS FAMILY	11008
T-916	I'll Cry On My Pillow Tonight	" "	11007	T-1037	Farther Along	" "	11008
T-917	You Are Everything To Me	EDDY HOWARD	1083	T-1038	I Ain't Gonna Study War No More	" "	11009
T-918	There Is No Breeze	" "	1089	T-1039	You Better Get Down On Your Knees	" "	11009
T-919	The Girl That I Marry - from "Annie Get Your Gun"	" "	1083	T-1040	Rumba-Bomba	LECUONA CUBAN BOYS	1115
T-920	Bless You (For Being An Angel)	" "	1089	T-1041	Maracas	" "	1115
T-921	Let Me Call You Sweetheart	" "	1089	T-1042	No Me Va Yas A Enganar	" "	1129
T-922	Who - from "Sunny"	GEORGE OLSEN	7215	T-1043	Facundo	" "	1129
T-923	Secrets	" "	7210	T-1044	Waltz In G Flat Major (Chopin)	EARL WILD	20012
T-924	Zi--A-Dee Doo-Dah	" "	7210	T-1045	1. Butterfly Etude (Chopin)	" "	
T-925	For You, For Me, For Evermore	" "	7204			" "	
T-926	A Garden In the Rain	JANE FROMAN	1086	T-1046	2. Black Key Etude	" "	20012
T-927	Chinatown, My Chinatown	" "	1086	T-1047	Revolutionary Etude (Chopin)	" "	20013
T-928	He Like It! She Like It!	" "	1087	T-1048	Prelude In D Minor (Chopin)	" "	20014
T-929	A Gal In Calico (retake-OK)	" "	1087	T-1049	Prelude In D Minor (Chopin)	" "	20014
T-930	Maria Mia	" "	1157	T-1050	Etude (Aeolian Harp) (Chopin)	" "	
T-931	Marguerite (retake-OK)	" "	1100			GEORGIA GIBBS (Glenn Osser directing)	12009
T-932	Bridget O'Brien	" "	1100			" "	
T-933	Sing, Sing, Sing (With A Swing)	" "	1131	T-1051	Necessity - from "Finian's Rainbow"	" "	12009
T-934	A Sunday Kind Of Love (retake)	" "	(reject)	T-1052	A Nickel For A Memory	LOUIS PRIMA	1113
T-935	La Rosita	ALFRED NEWMAN	1159	T-1053	Baciagaloop (Makes Love On Da Stoop)	" "	1116
T-936	The Bee (see master T-939 cut 2)	" "	20015(cut2)	T-1054	A Sunday Kind Of Love (retake-OK)	" "	1113
T-937	Polonaise In A Major	" "	1159	T-1055	My Adobe Hacienda	EDDY HOWARD	1117
T-938	Alt Wien	" "	1158	T-1056	Heartaches	" "	1111
T-939	Minute Waltz (cut 1-"The Bee" cut 2)	" "	20015(cut1)	T-1057	Paradise	" "	1110
T-940	Barcarolle - "Tales Of Hoffman"	" "	20004	T-1058	Once In A While	" "	1111
T-941	Drink To Me Only With Thine Eyes	" "	20007	T-1059	Don't Tell Her What Happened To Me	" "	1117
T-942	None But the Lonely Heart	" "	20006	T-1060	Midnight Masquerade	" "	1120
				T-1061	I Can't Believe It Was All Make Believe	" "	1120
				T-1062	Maybe You'll Be There	" "	1120
				T-1063	Red Silk Stockings and Green Perfume	RAY McKINLEY	7216
				T-1064	I've Got the Right To Sing the Blues	" "	(hold - unreleased)



WOODY GUTHRIE



****EXPLORATORY RESEARCH
of WOODY GUTHRIE's Asch-Folkways Recordings
by Jim Kveskin
(all comments, additions and research to Record Research Magazine)

Dear Len

I went to see Moe Asch of Folkways records awhile back to see if he could help me put together a Woody Guthrie discography. I was hoping that maybe he kept records or matrix charts or something. Well all he had was a very old, handwritten ledger with scribbles and notes and lists of his sessions in the forties with everyone from Leadbelly to Mary Lou Williams. I did the best I could to decypher and extract all that I could about woody. This list is the result of that work.

Sincerely Jim Kveskin

This session is listed in the ledger under the title "union". It is not clear if Woody was there or not. Tom Glazer, Burl Ives and Josh White were there.

Date	Title	Master #	Release #
March, 1944	You Better Get Ready (with Tom)	611	
"	You Better Get Ready (with Burl)	624	
"	We Shall Not Be Moved	619	
"	Jim Crow	613	346-3B
"	Hold On	621	346-1B
"	Martens and the Coys	616	
"	Soviet Union	610	
"	Solidarity	622	
"	UAW-CIO	620	346-2A
"	Move Into Germany	617	
"	You Better Get Ready (with Burl)	618	
"	All Of You Fascists Bound To Lose	615	
"	Dollar Bill	623	346-2B
"	Sally Don't You Grieve	614	
4/16/44	Ain't It Hard	LM-1	S150A
"	Pretty Gals	LM-2	S150B
4/19/44	Lonesome Sea (Woody and Cisco)	MA1	
"	Yanks Go Marching	MA2	
"	So Long	MA3	
"	Dollar Down Dollar A Week	MA4	
"	Old Hen Cackled	MA5	
"	Ain't Got Nobody	MA6	
"	Ida Red	MA7	
"	Columbus Stockade	MA8	
"	Whistle Blowing	MA9	
"	John Henry	MA10 - Stin 628	
"	Hammer Ring	MA11	
"	New Road Line (mule Skinner Blues)	MA12 - 432-1A	
"	Bloody Fight	MA13	
"	My Daddy	MA14	
"	Biggest Thing	MA15 - 432-3B	
"	Stewball	MA16	
"	Cooler Dam	MA17 - 347-1B	
"	Talking Sailor	MA18	
"	"	MA19	
"	"	MA20 - 347-1A	
"	My Town (N.Y. Town)	MA21 - 347-3B	
"	Talking Sailor	MA22	
"	Reckless Talk	MA23	
"	"	MA24	
"	Last Nickel Blues	MA25	
"	Guitar Rag	MA26	
"	Don't Need No Man (where's your shoe your)	MA27 - 432-4B	
"	Brown Eyes	MA28 - Stin 625 C	
"	Chisolm Trail	MA29	
"	On The Mountain	MA30	
"	"	MA31	
"	Right Now	MA32	
"	Train-Harmonica	MA33	

Date	Title	Master #	Release #
4/19/44	Sally Don't You Grieve	MA34	346-3A
"	Take A Whiff On Me	MA35	
"	Philadelphia Lawyer	MA36	
"	Gave Her Kisses	MA37	
"	Little Darling	MA38	
"	Troubles - ?	MA39	
"	Poor Boy (Danville Girl)	MA40	
"	"	MA41 - Stin 628	
"	Nobody's Business	MA42	
"	Take Me Back	MA43	
"	Won't Be Treated This Way	MA44	
"	Bed On The Floor	MA45	
"	Join It Yourself (One Big Union)	MA46	
"	Worried Man	MA47	
"	Deep Sea	MA48	
"	Foggy Mountain Top	MA49	
"	99 Years	MA50	
"	Gambling Man	MA51	
"	Andy Cindy - Pete Seeger	MA52 - 432-4A	
"	Into Season	MA53	
"	Strawberry Roan	MA54	
"	Red River Valley	MA55	
"	Dead Or Alive (Poor Lazarus)	MA56	432-2B
"	Pretty Boy	MA57	360-1B
"	John Hardy	MA58	
"	East Texas Bill	MA59	
"	Pretty Flower (Josh White & Leadbelly)	MA60	348-3B
"	When I Lay Down	MA61	
"	Waltzing Matilda	MA62	
"	Don't Lie Buddy (Josh White & Leadbelly)	MA63	432-3A
"	Fare Thee Well	MA64	348-1B
"	Waltzing Matilda	MA65	
"	Whistle Blowing	MA66	
"	Billy The Kid	MA67	
"	Stackerlee	MA68	

(I believe that Master No.s MA60 thru MA65 are not Woody)

4/20/44	Nellie Gray	670	344-2A
"	Brown Jug	671	344-3A
"	Hinky Dinky Parley Vous	672	100-2B
"	Turkey In The Straw	673	
"	Down Yonder	674	
"	Guitar Blues	675	
"	Harmonica Breakdown	676	
"	Fox Chase	677	
"	Train	678	
"	Lost John	679	360-3A
"	Pretty Baby	680	
"	Old Dog A Bone	681	
"	Turkey In Straw	682	
4/20/44	Old Time Religion	687	
"	Walk and Talk with Jesus (Gloria)	688	432-2A
"	Hard Time Blues	689	
"	Rubber Dolly	690	
"	Bus Blues	691	
"	Devilish Mary	692	
"	Cripple Creek	693	
"	Potatoes In - ? -	694	
4/24/44	Dan Tucker	695	
"	Bile Dem Cabbage Down	696	Stin 716 B
"	Old Joe Clark	697	
"	Bottle In Hand	698	
"	Rainbow Bill	699	
"	Skip To My Lou	700	
"	Lonesome Train	701	
"	Train	702	
"	Blues	703	
"	Harmonica Breakdown	704	
"	Harmonica Rag	705	
"	Harmonica Rag #2	706	
"	Crawdadd Song	707	
"	Willow Tree	708	
"	Ride Around (Old Paint)	709	
"	Blue Eyes	710	
"	Lonesome Road	711	
"	Old Dog A Bone	712	
"	Having Fun	713	
"	Blues	714	
"	On A Monday	715(258-1)	343-3A
"	John Henry	716(259-1)	343-3B

(From the titles it seems like the last few songs from this session are by Leadbelly.)

4/25/44	Fishing Blues	MA75	
"	Talking Sailor	MA76	
"	Union Burial Ground	MA77	360-3B
"	Jesse James	MA78	
"	Rangers Command	MA79	347-2A
"	Rueben James	MA80	
"	Little Shoes	MA81	
"	Lifes Other Side	MA82	
"	Will You Miss Me	MA83	
"	Bed On The Floor	MA84	
"	Lonesome Fiddle (900 Miles)	MA85	432-1B
"	Sourwood Mountain	MA86	
"	Hopcake Baking	MA87	
"	Ezekial Saw The Wheel	MA88	
"	Little Darling	MA89	
"	Lonesome Day	MA90	

(to be continued)

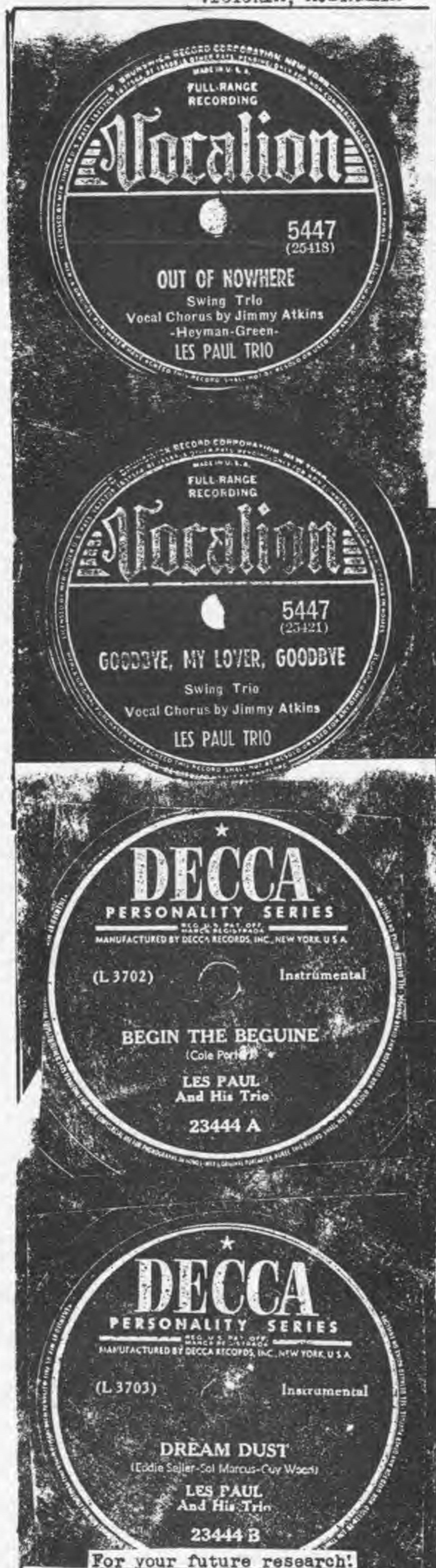
(LK ed.note): Please check your Guthrie recordings so we can help Jim with his good research.

research

LES PAUL

BILL BENNETT

61 NEWHAVEN ROAD,
EAST BURWOOD, 3151.
VICTORIA, AUSTRALIA



For your future research!

Bill! We herewith include labels of Les Paul on VOCALION and DECCA. It is our belief that the Vocalion is perhaps Les Paul's rarest record under his name.
-Len & Bob of RR

LES PAUL "CAPITOL" DISCOGRAPHY (cont'd)

Additions & Corrections to Les Paul discography

- 1/The extra titles that expand H-286(10") to T-286(12"):- have had info from two different sources, the first says there are 5 additional titles, the other says there are 4, the 4 in common are:-
 ??? *I Can't Give You Anything But Love
 9947 *I'm Confessin'
 9948 Carioca
 11878 *Don'tcha Hear Them Bells?
 the other title listed for this is:-
 6996 Chicken Reel
 Does anybody have a good copy of T-286 they'd like to sell? (smiles)
- 2/Mx's 7615, 7616, 7617, 7618, 7619, 7620 were also issued as a 3 record album on 78rpm CCN-286, & 45rpm CCF-286, can anyone help with the individual record numbers & which titles are coupled on these no's? Evidently when Summertime was lifted from the album for the single issue(2123) it was allotted a new mx.no.why?
- 3/???? *Nothin' To Do Cap unissued see RR95(Johnny Parker issue)page 8 oops, I overlooked this title when compiling the list originally

- 4/ single issue numbers I didn't know
 12882 Santa Claus Is Comin' 3302
 14689 Rudolph The Red etc. 3302
 15134 Say The Words 3389
 15135 Send Me Some Money 3389
 15926 Runnin' Wild 3570
 15927 Blow The Smoke Away 3570
 16063 I Don't Want You 3776
 17348 Strollin' Blues 3776
 21775 Goodnight, My Someone 3858
 21777 Night of The Fourth 3858
 My sincere thanks to the following for their help,
 Louis Pyritz of Menasha, Wisconsin
 Rodger Robinson of Brooklyn Heights
 Michel Ruppli of France
 Bob Healy of Pueblo, Colorado
 Thanks fellas.

LES PAUL & MARY FORD'S COLUMBIA RECORDINGS

Les Paul & Mary Ford's first issue on Columbia came out about August 1958??, to my knowledge, there were only 7 or 8 singles & 5 LP's one of these being on Harmony and compiled from previous Columbia issues/ The LP's were, CL1276 LOVER'S LUAU, CL1688 WARM & WONDERFUL, CL1821 BOUQUET OF ROSES, CL1928 SWINGIN' SOUTH, & the Harmony HL7333 THE FABULOUS L.P. & M.F. All of these were issued in stereo too.

The Columbia singles (no mx. numbers known)

- *PUT A RING ON MY FINGER 4-41222, Philips(E)PB873, Coronet(Au)KS267
- *FANTASY 4-41222, Philips(E)PB873, Coronet(Au)KS267
- BIG-EYED GAL 4-41278, Philips(E)PB882, Coronet(Au)KS291
- *JEALOUS HEART 4-41278, Philips(E)PB882, Coronet(Au)KS291
- *AT THE SAV-A-PENNY SUPER STORE 4-41350
- *ALL I NEED IS YOU 4-41350
- *WONDERFUL RAIN 4-41660
- *TAKE A WARNING 4-41660
- *JURA 4-41994, Philips(E)PB1155, Coronet(Au)KS453
- *IT'S BEEN A LONG, LONG TIME 4-41994, Philips(E)PB1155, Coronet(Au)KS453
 first title also on Har HL7333, above title also on LP CL1688.
- *LONELY GUITAR 4-42241
- *GOODNIGHT, IRENE 4-42241, also LP, Har. HL7333
- THE POOR PEOPLE OF PARIS ? , also LP, Har. HL7333
- *THE CHRISTMAS SONG ? , also LP, CL????, Coronet(Au)KLL1694
 Note:- I only assume these two titles are on the one single, perhaps they weren't issued on a single, & the LP issues are the only ones of these
- *MOVE ALONG, BABY 4-42754
- *GENTLE IS YOUR LOVE 4-42754

The Columbia LP's.

- CL1276(mono), CS8086(stereo), Philips(E)BBL7303.
- BLUE HAWAII
- *DRIFTING & DREAMING
- KING'S SERENADE
- *SONG OF THE ISLANDS
- *SWEET LILANI
- TO YOU SWEETHEART, ALOHA
- ON THE BEACH AT WAIKIKI (@)
- GOLDEN SANDS (@)
- MY LITTLE GRASS SHACK (@)
- HAWAIIAN CHARMS
- PACIFIC BREEZE
- FAREWELL TO THEE (@)
- CL1821(mono), CS8621(stereo)
- *I LOVE YOU SO MUCH, IT HURTS
- *YOU WIN AGAIN
- *FOUR WALLS
- *I HANG MY HEAD & CRY
- *SOMEDAY
- *I'LL NEVER BE FREE
- *I GOTTA HAVE MY BABY BACK
- *I'M THINKING TONIGHT OF MY BLUE EYES
- *THE END OF THE WORLD
- *YOU'RE FREE TO GO
- *BOUQUET OF ROSES
- *SHE'LL HAVE TO GO

Note:- titles marked (@) were issued on a Coronet 45EP KEP243 in Australia. titles * the voice of Mary Ford can be heard as part of the background, other than this, she doesn't sing on this LP at all.

CL1688(mono), CS8488(stereo)

- *DEED I DO (also Har HL7333)
- MAKIN' WHOOPEE (also HL7333)
- *A COTTAGE FOR SALE
- CLOUDS
- *COME BACK TO ME
- CHASING SHADOWS
- *IT'S BEEN A LONG, LONG TIME (4-41994)
- AFTER YOU'VE GONE (also HL7333)
- *AM I BLUE (also on HL7333)
- U BROUGHT A NEW KIND OF LOVE TO ME
- *WRAP YOUR TROUBLES IN DREAMS(HL7333)
- EAST OF THE SUN (also on HL7333)

- CL1928(mono)CS8728(stereo)
- WORRIED MIND
- COLUMBUS STOCKADE BLUES
- *YOU'RE CHEATIN' HEART (also on HL7333)
- COWPOKIN'
- TROUBLE IN MIND
- LES' COUNTRY BLUES
- WAITIN' SO LONG
- I JUST DON'T UNDERSTAND
- HAM 'N' GRITS
- CALL ON ME
- DANCE HALL BLUES
- BIG CRY

Note:- only one track I've heard from this LP Mary Ford sings, so haven't marked titles, 'cos I don't know which ones she's on. That's it for the Columbia issues, any details of any other singles, or other issues would be greatly appreciated.

Before we leave the Columbias, HL7333 was also issued in England on CBS Realm RM52302.

THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942

VOLUME I
IRVING AARONSON TO ARTHUR LANGE
BRIAN RUST

CORRECTIONS and ADDITIONS
by
BILL FRASE STEVE ABRAMS
1957 Drew Ave. S. Box 666
Minneapolis Mn. Larkspur Calif.
55416 94939

***All comments should be
sent to their attention***

Page 513 Arthur Fields
To Mx 10107 add Or 2095
Mx 10109 take 3 on Ban 0849, Or 2101, Ro 1464
To Mx 10174 add Ro 1493
To Mx 10267 add Or 2157
PP 523-6 Ted Fiorito
Mxs SF-21, 22, 73, 75, 76, LA-100, 102, 103 all take A
Mx SF-51 take B, vocal MM
Mxs SF-73, 75, LA-100, 103 all vocals MM
Mx SF-76-A vocal 3
Mx LA-102-A vocal MM & Debutantes
Mx LA-232 take A, vocal MM & Fiorettes
Mx LA-235 take A, vocal MM
Mx C-1034 take A, vocal Debutantes
Mx C-1035 take A, vocal MM & Fiorettes
Mxs C-90883 & 5 both take A
Mxs DLA-1077/8 both take A
Page 528 Max Fisher
Mx 145867 take 2
Page 533 Franklin O.
Mxs 11059/60 issued on Gnt. red label personal recording, no number.
H. Ross Franklin, director
Page 533
Add: Franchini's South Sea Serenaders (not a Hawaiian group) ca. 5/1928
The Dance Of The Blue Danube - vCharles Hart Gnt 6425
Page 535 Al Friedman
Mx 7487 take 2
Mx 7488 add Or 1010 as Lou Connor's Collegians
Mx 7460 take 3, Mx 7461 take 1
Page 536 Joe Friedman
Mx 140905 take 3
Page 545 Joe Furst
Mxs 12794/5 take 1
PP 549-550 Jan Garber
To Mx 145654 add take 5 with vocal Vincent Van Tuyl
Mx 146899 take 2
Mx 146914 take 3
Mx 146915 take 2

Mx 147922 take 2, vocal Alice Boulden
Mx 147923 take 2
Page 553 Jan Garber
Mx C-90618 take A
Za-Zu-Za is Mx C-90625-A
PP 558-9 Henri Gendron
To Mx 5854 add take 3 Ban 1490 as Billy James
Apr 1 22, 1931 session correct Mxs:
149885-3 & 149886-3
Page 560 Al Gentile
To Mx 7692 add take A
PP 567-597 Nathan Glantz
Mx 70296 take C
Mx 70363 take C
Song Of India Mx 70364-B
Mx 70386 take C
Add Mx 7866-A Mr. Gallagher And Mr. Shean Gnt 4874
To Mx 8107 add take A on Starr 9320
Mx 70009 take 2, Mx 70038 take 1 if these really are take numbers
Mx 5073 take 5
To Mx 5092 add take 4
Mx 5098 take 1
To Mx 5472 add take A
Mx 5435 take 1
To Mx 5474 add Or 172 as Golden Gate O.
To Mx 5519 add take 1
To Mxs 5536/7 add Pur 11338 as Puritan D.O.
Mx 5585 take 3 on Bell 298
To Mx 5592 add Or 290 as Oriole D.O.
Mx 5598 take 3 on Or 253
Mx 5626 take 1
To Mx 5660 add Or 272 as Lucky Strike D.O.
To Mx 5661 add Or 273 as Roy Collins
To Mx 5663 add Or 275 as Roy Collins
To Mx 5735 add Or 286
To Mx 5736 add Or 316 as Oriole D.O.
To Mx 5775 add Or 313 as Baltimore Soc. O.
To Mx 5832 add Or 346 as Oriole D.O. Correct Regal number 9768
Mx 5841 on Or 356 as Oriole D.O.
To Mx 5842 add Or 342 as Oriole D.O.
To Mx 6027 add Or 449 as Roy Collins
To Mx 6065 add Or 446 as Lucky Strike D.O.
To Mx 6069 add Or 449 as Continental D.O.
Mx 6098 take 3
Mx 6131 take 1
To Mx 6132 add Or 479 as Continental D.O.
Mx 6165 appears on Ban 1587, Dom 3560, & Re 9886
To Mx 6166 add Or 482 as Roy Collins
To Mx 6171 add Or 478 as Boston Soc. O.
Mx 6172 appears on Or 480 as Roy Collins
To Mx 6204 add Or 491 as Baltimore Soc. O.
Mx 6205-2 on Or 538 as Roy Collins
To Mx 6206 add Or 495 as Roy Collins
Mx 6267-1 on Or 514 as Roy Collins
To Mx 6305 add Or 539 as Imperial D.O.
To Mx 6331 add Or 554 as Majestic D.O.
To Mx 6332 add Or 553 as Baltimore Soc.O.
Mx 6335 on Or 538
Mx 6358 take 1
Mx 6374 take 1
Mx 6375 Beautiful You Or 571 as Majestic D.O.
Mx 6382 take 3 on Or 562
To Mx 6383 add Or 567 as Billy James
Mx 6419 take 3
To Mx 6421 add take 2, Or 561 as Roy Collins, and is not a waltz
Mx 6423 take 2
To Mx 6424 add Or 567 as Miami Jazz Band
To Mx 6429 add Or 571 as Majestic D.O.
To Mx 6430 add take 3
To Mx 6437 add take 3 and Or 579 as Roy Collins
To Mxs 6457 and 6463 add Or 591
To Mx 2505 add Bwy 1000
To Mx 7319 add Or 951 as Tennessee Happy Boys
To Mx 7320 add Re 8350

Nathan Glantz Continued

Mx 7383 take 3, add Or 956 as Billy James
To Mx 7385 add Or 954
To Mx 7361 add Or 962 as Ted White Collegians
To Mx 7363 add Or 958 as Tennessee Happy Boys
To Mx 7396 add Ban 6045
Mx 7592-1 On Or 1068 as Billy James, & Dom 4059, vocal IK
To Mx 7701 add Or 1128 as Tennessee Happy Boys
To Mx 7967 add Or 1306 as "
Mx 8474 take 2, add Or 1458 as Bob Green
Mx 8584-2 on Or 1542
Mx 8585 vocal AF, on Chg 935 as Tn. Happy Boys, Or 1535 as Tn. Hot Boys, &
Ban 6347 as N. Glantz

Mx 8651-2 on Or 1568
Mx 8748 take 1, add Or 1602
Mx 8749 add Or 1604
Mx 8750 add Or 1605
Mx 8751 take 2, add Jewel 5634 & Or 1596 as Tn. Happy Boys (false Mx 2306-2)
To Mx 8825 add Or 1626
To Mx 8873 add Or 1660
To Mx 8928 add Or 1646 as Larry Holton
To Mx 8930 add Or 1724
Mxs 9032 & 9034 coupled on Or 1778
The Peanut Vendor appears on Australian Summit 2106. It seems likely that
this is Mx GEX-2878-A.
Page 599 Al Goering
Mx 6406 take 3, add Or 569 as Baltimore Soc. O.
PP 600-625 Lou Gold
Dom 3457 as by 6 Black Diamonds
Mx 5888 take 1
To Mx 5944 add Or 427
To Mx 6020 add take 2 on Re 9851 as Missouri Jazz Band
To Mx 6095 add Or 518 as Missouri Jazz Band
Mx 6084 correct Oriole issue 462
To Mx 6085 add Or 443
To Mx 6189 add Ban 1624, Dom 3594, Re 9923, all labelled Joseph Samuels
To Mx 6290 add take 2, Or 518 as Mo. Jazz Band
To Mx 6292 add Or 531
Mx 6298-1 on Or 538 as Baltimore Soc. O.
To Mx 6434 add Or 569 as Roy Collins
Mxs 141630/1/2 all take 1
Mxs 141908 & 141910 both take 2
Mx 142235 take 1, Mx 142236 take 3

Mx 142563 take 3, vocal "Tom Frawley"
Mx 6807 take 3
Mx 143285 take 1, vocal Murray Amster
To Mx E-2672 add Apex 26016
Mx 143502 take 2
Mx 107444 also shows Mx 7191 on some issues
Mx 2354 on Ro 367 as Lynn Cowan
Mx 143742 take 2, Mx 143743 take 3
Mx 1441143 take 2, vocal "Jimmy Kern", Mx 144114 take 2
Forewell, Aloha not Mx 2632, is Mx 2640-1
Mxs 144441/2 both take 3
Mxs 144683/4 both take 2, both vocal IK
Mx 145231 take 2
Mx 145418 take 2, vocal IK
Mxs 145623/4/5 all take 2
Dixie Dawn Mx 2998
To Mx 8014 add Or 1262 as Ted White Collegians
Mx 146425 take 1, Mx 146426 take 2
Mx 146440 take 2, vocal IK
Mx 146614 take 3, vocal Frank Bessinger
Mx 146784 take 1, vocal IK as "Jimmy Flynn"
Mx 8118 take 2 on Or 1318 as Yankee Ten
Add: Mx 146932-2 Take Your Tomorrow-v"Jim Andrews" and Mx 146933-1
High Up On A Hilltop-v"JA" on Har 723-H as Arthur Ross West.

Mx 146965 take 1
Mx 146966 take 3, vocal "Jim Andrews" (IK)
To Mx 8204 add take 3 and Or 1363 as Yankee Ten
Mx 147084 take 2
Mxs 147159/60 both take 2. IK named "Tom Frawley" both sides
To Mxs 8274 & 8276 add Or 1402
To Mx 8275 add Or 1390
Add Mx 3365-B Sweet Kentucky Lou issue unknown
To Mx 8347 add take 1 and Or 1420 with false Mx 1915-1 as Yankee Ten
Mxs 147723 & 5 "TF" is IK
To Mx 8432 add Or 1460, Ro 766, Apex 8892
To Mx 8519 add Or 1480 as Yankee Ten, and Ro 876
Mx 147945 vocal IK as "Robert Wood"
Mx 147946 take 2, vocal IK as "Marvin Young"
Mx 8572 shows false Mx of 2114-3 some issues
Mx 8630 also on Bwy 1266 as Checker Box Boys
Mx 8631 add Bwy 1266 as Checker Box Boys and Or 1537
Mx 148063 take 2, vocal IK
Mx 3689 takes 1 & B issued
Add: Mx 3690-A Is It A Sin?-vSid Garry Cam 9094
Mx 148429 take 2, Mx 148430 take 3, Mx 148431 take 5, all vocals IK
IK as "Robert Wood" on Har 920-H, possibly also on Har 924-H
To Mx 8686 add Bwy 1272 as Checker Box Boys, & Or 1568 as Yankee Ten
To Mx 8687-2 (3894) add Ban 6414, as Hwd.D.D., Re 8796 as Mo. Jazz Band,
Dom 4356, Aust. Savoy 1027 (as Savoy D.B.)
Mx 148505 take 1, vocal IK as "Tom Frawley", correct issue no. 932
Mx 148507 take 2, vocal IK, labelled The Harmonians
To Mx 8786 add Bwy 1286 as Checker Box Boys, Cq 7373 as John Vincent's Calif.
To Mx 8787 add Or 1598 as Yankee Ten
Broadway 1287 also as Checker Box Boys
Mx 8901 take 3, To Mx 108837 add take 1, Mx 3905 takes 1,2, Mx 8789 take 2
To Mx 8857 add Or 1638 as Yankee Ten
Mxs 148826/7 both take 1, Both vocals IK as "Jim Andrews"

Mxs 148954/6 both take 2, vocals IK
Mx 14151 shows on Ro 1100, not Ro 1111
Mx 9091 shows on Ro 1111
If I Had A Talking Picture Of You also appears on Or 1733 as Yankee Ten with
a Mx of 9090-1
To Mx 109027 add Ro 1111
Add Mx 3691-B Naughty Baby-vAF on VD 71792. This may not be really Lou Gold,
as his name was sometimes used as a pseudonym on GG group.
To Mx 9176 add Ro 1155
Mx 9180 take 3, add Or 1795, Ro 1159
Mx 9181 add Or 1797
Mx 9270 on Ro 1213
Mx 9272-1 on Ro 1211
Mx 9308-2 on Ban 0600, Cam 0200 vocal IK
Mx 9309 on Ro 1190
Mx 9310 add Or 1863, Ro 1217
Mx 9336 add Ro 1217
Mx 150121 take 2
Mx 9521 on Or 1982
Mx 9522 on Re 8977
Mx 9613 add Ban 0665, Dom 4567, Ro 1287
Mx 9614 on Ban 0665, Dom 4567, Ro 1287

PLAZA Carl Kendziora (8445 to 8557)

5000 Series (cont'd) from RR 157/8
Listings began in RR36, July 1961

Given are Masters, Dates, Tune Titles and Artist Credits

8445	1/8/29	(You Wanted Someone to Play With)	Adrian Schubert's Salon Orch.
		I WANTED SOMEONE TO LOVE	
8446	1/9/29	FOR MY GAL AND ME	Rodman Lewis
8447	"	CAROLINA MOON	"
8448	"	I'LL GET BY (As Long as I Have You)	"
8449	1/10/29	CARESSING YOU	Ernie Golden & his Orch.
	(rmd. 2/15/29)		
8450	1/10/29	MAKIN' WHOOPEE	"
8451	"	WHEN THE WORLD IS AT REST	"
	(Rmd. 2/5/29)		
8452	1/11/29	WHERE THE SHY LITTLE VIOLETS GROW	Irving Kaufman
8453	"	I FAW DOWN AN' GO BOOM!	"
8454	"	YOU'RE THE CREAM IN MY COFFEE	"
8455	1/12/29	LOOK AT THE BRIGHT SIDE	Willie Creager & his Orch.
8456	"	YOU PLEASE ME	"
8457	"	PEPPER POT	"
8458	1/15/29	SING HALLELUJAH	Robison & Luther
8459	"	BARNACLE BILL THE SAILOR	Frank Luther
8460	"	SHE WAITS AND WAITS	"
8461	"	DREAM TRAIN	Imperial Dance Orch.
8462	"	I'LL NEVER ASK FOR MORE	"
8463	"	A HAPPY ENDING	"
8464	1/16/29	CAROLINA MOON	Roy Smack's Trio
8465	"	I'LL GET BY (As Long as I Have You)	"
8466	"	MY MAN	Elsie Butler
8467	"	I WANNA BE LOVED BY YOU	"
8468	1/23/29	SWEET VIOLETS	George Kelly
8469	"	THAT PHONEY BOLONEY (Tchirri Birri Bim)	"
8470	1/17/29	ST. LOUIS BLUES	Dubin's Dandies
8471	"	SOME OF THESE DAYS	"
8472	"	SUSANNA	"
8473	1/19/29	AMERICAN LOVE	Nathan Glantz & his Orch.
8474	"	CHERRY BLOSSOM LOVE NEST	"
8475	"	IN THE LIGHT OF MY BABY'S EYES	"
8476	1/18/29	TIGER RAG	Jimmy Bracken's Toe Ticklers
	(Rmd. 4/4/29)		
8477	1/18/29	SHIRT TAIL STOMP	"
	(Rmd. 3/15/29)		
8478	1/18/29	ICKY BLUES	"
8479	1/21/29	GOOD LITTLE BAD LITTLE YOU	Sam Lanin & his Orch.
8480	"	IF I HAD YOU	"
8481	"	WHO WOULDN'T BE JEALOUS OF YOU?	"
8482	1/22/29	I MUST BE FALLING IN LOVE	Dubin's Dumbells
8483	"	A PRECIOUS LITTLE THING CALLED LOVE	"
8484	"	SHE'S MY SWEET PATOOTIE	"
8485	1/23/29	(I Would If I Could — I Could If I Would) I CAN'T STOP LOVIN' YOU NOW	George Kelly
8486	1/24/29	A LOVE TALE OF ALSACE LORRAINE	Rodman Lewis
8487	"	TWILIGHT KISSES	"
8488	"	NOT FOR A DAY BUT FOREVER	"
8489	n.d.	HAPPY IN THE RAIN	Leo LeSieur
	(N.B.: second number -- 3597 -- is entered against this side. It is almost surely a renumbered Compo master.)		
8490	1/25/29	POOR PUNCHINELLO	George Beaver
8491	"	WEDDING BELLS (Are Breaking Up That Old Gang of Mine)	"
8492	"	ME AND THE MAN IN THE MOON	"
8493	n.d.	WHAT A DAY	Hollywood Dance Orch.
	(31260)		
8494	n.d.	FORGET YOUR SORROWS	"
	(31268)		
8495	n.d.	LET'S TRY IT AGAIN	"
	(31277)		
	(The above three are probably renumbered ERL/Consolidated mxs.)		
8496	1/25/69	I WANT TO BE BAD	Tom Gott & his Rose Room Orch.
8497	"	MY LUCKY STAR	"
8498	"	BUTTON UP YOUR OVERCOAT	"
	(N.B.: above T. Gott sides remade 2/26/29)		
8499	1/26/29	NITA MY JUANITA	Willie Creager & his Orch.
8500	"	IT'S IN THE MORNING	"
8501	"	DO YOU WONDER (Why I Love You)	"
8502	n.d.	AND THEN	Hollywood Dance Orch.
	(31321) (N.B.: Probably an ERL/Consolidated master, renumbered)		
8503	1/28/29	SWEETHEARTS ON PARADE	Frank Ferera's Hawaiians
8504	"	DREAMS OF HAWAII	"
8505	1/29/29	SHAKE OFF THE BLUES	Billy James' Dance Orch.
8506	"	COPPER COLORED SAM	"
8507	"	EVERYTHING IS JUST THE SAME	"
8508	1/30/29	MOTHER DEAR	George Beaver
8509	"	ON THE WAY BACK HOME	"
8510	"	MY MOTHER'S EYES	"
8511	1/31/29	SWEETHEARTS ON PARADE	Radio Imps
8512	"	(I Love You, I Love You, I Love You) SWEETHEART OF ALL MY DREAMS	"
	(N.B.: Both Radio Imps mxs. above rmd. 2/16/29)		
8513	1/31/29	GOOD-BYE MY HONEY I'M GONE	Pickard Family
8514	"	BUFFALO GALS	"
8515	"	THE LITTLE RED CABOOSE BEHIND THE TRAIN	"
8516	"	IN THE SHADE OF THE OLD APPLE TREE	"
	(rmd. 2/18/29)		

BUDDY CLARK

BUDDY CLARK installments by Gottlieb have appeared in RR issues 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

BUDDY CLARK "DISCOGRAPHY" (Continued from RR 157/58)

by R.E.M. (Bob) Gottlieb 2008 DUTTON AVE., WACO TEXAS 76706

168.	MITCHELL AYRES' OR.	(CO-38082-1)	COL. 37889	A-The Freedom Train -with Vocal Group	8-	1947
	"	(CO-38081-1)	"	B-Sincerely Yours	8-	1947
169.	"	(CO-38076-1)	"	37908 A-I'll Never Be The Same	8-	1947
	"	(CO-38074-1)	"	B-For You	8-	1947
170.	"	(CO-38073-1)	"	37909 A-East Of The Sun	8-	1947
	"	(CO-38072-1)	"	B-Something To Remember You By	8-	1947
171.	"	(CO-38077-1)	"	37910 A-I'll Get By (As Long As I Have You) (vo. grp)	8-	1947
	"	(CO-38080-1)	"	B-I'll See You In My Dreams (vocal Group)	8-	1947
172.	"	(CO-38078-1)	"	37911 A-More Than You Know	8-	1947
	"	(CO-38075-1)	"	B-When Day Is Done	8-	1947
173.	PERCY FAITH'S OR.	"MELODY HOUR" #212	1. Oklahoma City		10-6	1947
		2. They're Mine-They're Mine	3. Time After Time			
		4. I'm Waiting For Ships That Never Come In				
174.	TED DALE'S OR.	"MELODY HOUR" #213	1. Mama, Won't You Dance With Me?		10-13	1947
		2. You're My Girl	3. Aincha Ever Comin' Back	4. More Than You Know		
175.	MITCHELL AYRES' OR.	(CO-38071-1)	COL. 37920	A-Don't You Love Me Anymore?	10-	1947
	"	(CO-37983-1)	"	B-The Little Old Mill	10-	1947
176.	"	(CO-38070-1)	COL. 37934	A-I'm Waiting For Ships That Never Come In	10-	1947
	"	(CO-38072-1)	"	B-The Emperor Waltz	10-	1947
177.	XAVIER CUGAT'S OR.	(HCO-2457-1)	"	37935 A-Made For Each Other	10-	1947
	"	(CO-37716-1)	"	B-Rumba Fantasy - OR.	10-	1947
178.	RAY NOBLE'S OR.	(HCO-2669-1)	"	37967 A-I'll Dance At Your Wedding	10-	1947
	"	(HCO-2670-1)	"	B-Those Things Money Can't Buy	10-	1947
179.	DICK JONES' OR.	(CO-38281-1)	"	37985 A-You Are Never Alone	10-	1947
	"	(CO-38282-1)	"	B-I'm All Dressed Up With A Broken Heart	10-	1947
180.	UNLISTED OR.	"MELODY HOUR" #216	1. Naughty Angelina	2. Lazy Countryside	11-	2-1947
			3. I Surrender Dear			
181.	JOE HERRON'S OR.	AIR SHOT; WNEW RADIO	1. Don't You Love Me Anymore?		11-24	1947
			2. Once In A While			
182.	RAY NOBLE'S OR.	(HCO-2671-1)	COL. 39026	A-Two Loves Have I	11-	1947
	"	(CO-38328-1)	"	B-The Treasure Of Sierra Madre	11-	1947
183.	DICK JONES' OR.	(CO-38381-1)	"	38040 A-Ballerina	11-	1947
	"	(CO-38382-1)	"	B-It Had To Be You	11-	1947
184.	XAVIER CUGAT'S OR.	(CO-38307-1)	"	38046 A-You Don't Have To Know The Language	11-	1947
	"	(CO-38309-1)	"	B-An Old Sombbrero	11-	1947
185.	DICK JONES' OR.	(CO-38283-1)	"	38051 A-You're Too Dangerous, Charie	11-	1947
	"	(CO-38359-1)	"	B-Pianissimo	11-	1947
186.	MITCHELL AYRES' OR.	(CO-38685-1)	"	38083 A-Haunted Heart	12-	1947
	"	(CO-38616-1)	"	B-Matinee	12-	1947
187.	RAY NOBLE'S OR.	(CO-38239-F)	"	38093 A-I Wish I Knew The Name (Of The Girl In My	12-	1947
	"	(CO-38330-H)	"	B-Serenade (Music Played On A Heart-String)	12-	1947
188.	MITCHELL AYRES' OR.	(CO-38684-1)	"	38111 A-Rhode Island Is Famous For You (w. Vocal Group)	12-	1947
	"	(CO-38589-1)	"	B-My Gal Is Mine Once More	12-	1947
			1948			
189.	"	(CO-38683-2)	"	38112 A-First Prize At The Fair	1-	1948
	"	(CO-38685-1)	"	B-Haunted Heart	1-	1948
190.	CHARLOTTEERS;	(CO-38680-1)	"	38115 A-Now Is The Hour	1-	1948
	MITCHELL AYRES' OR.	(CO-37982-1)	"	B-Peculiar	1-	1948
191.	HARRY SOSNICK'S OR.	1. East Of The Sun	2. When Day Is Done		2-	8-1948
192.	TED DALE'S OR.	"CONTENTED HOUR"	**CONTENTS UNKNOWN**		2-13	1948

(to be continued)

8517	2/1/29	OUTSIDE	Lou Gold & his Orch.
8518	"	CRADLE OF LOVE	" " " " "
8519	"	WEARY RIVER	" " " " "
8520	"	MARIE	Roy Smeck's Trio
8521	"	CARESSING YOU	" " "
8522	2/2/29	HEART O' MINE	Dixie Marimba Players
8523	"	IT'S JUST BECAUSE IT'S YOU	" " "
8524	"	MY ANGELINE	" " "
8525	2/4/29	ALOMA	Frank Ferera's Hawaiians
8526	2/5/29	TRUE BLUE	Hollywood Dance Orch.
8527	"	LET'S PLAY HOUSE	" " "
8528	2/8/29	WHERE DID YOU GET THAT NAME?	Billy Murray
8529	2/7/29	THE LADIES(Or, I Learned About Women from 'Er)	" "
8530	2/7/29	THE SONG I LOVE	Rodman Lewis
8531	"	WHEN THE WORLD IS AT REST	" "
8532	"	FOREVER AFTER	" "
8533	2/8/29	I FAW DOWN AN' GO BOOM!	Elsie Butler
8534	"	I'M KA-RAZY FOR YOU	" "
8535	"	WAITING(For You to Return)	Willie Creager & his Orch.
8536	"	A NIGHT OF LOVE	" " " " "
8537	"	THAT OLD SWEETHEART OF MINE	" " " " "
8538	2/9/29	LET'S GET TOGETHER	Arthur Fields & the Noodlers
8539	"	GERALDINE(Got No Time for Anyone Else...)	" " " " "
8540	"	WHAT DO YOU THINK OF MY BABY?	" " " " "
8541	2/11/29	IT'S TIGHT LIKE THAT	Jimmy Bracken's Toe Ticklers
	(Rmd. 3/15/29)		
8542	2/11/29	FOUR OR FIVE TIMES	" " " "
	(Rmd. 3/15/29)		
8543	2/11/29	MAKIN' FRIENDS	" " " "
8544	2/13/29	IN THE LIGHT OF MY BABY'S EYES	George Beaver
8545	"	THE OLIVER TWIST	" "
8546	2/27/29	CHERRY BLOSSOM LOVE NEST	Rodman Lewis
8547	2/14/29	DEEP NIGHT	The Rounders
8548	"	WHEN I'M WALKIN' WITH MY SWEETNESS	" "
		(Down Among the Sugar Cane)	
8549	"	THAT'S WHAT I CALL HEAVEN	" "
8550	"	ALOHA CHIMES(Maui)	Frank Ferera's Hawaiians
8551	2/15/29	(I Would If I Could, I Could If I Would)I CAN'T STOP LOVIN' YOU NOW	Billy James' Dance Orch.
8552	"	THAT'S THAT GIRL OF MINE	Hollywood Dance Orch.
8553	2/18/29	TURNING THE DIALS - PT. 1	Radio Imps
	(Rmd. 3/5/29)		
8554	2/18/29	THOMPSON'S OLD GRAY MULE	Pickard Family
8555	2/19/29	WALK RIGHT INTO MY HEART(And Make Yourself at Home)	Billy James' Orch.
8556	"	(What Have We Lost?)WE FOUND EACH OTHER	" " "
8557	"	DIXIEANNA(The Pride of the South)	" " "